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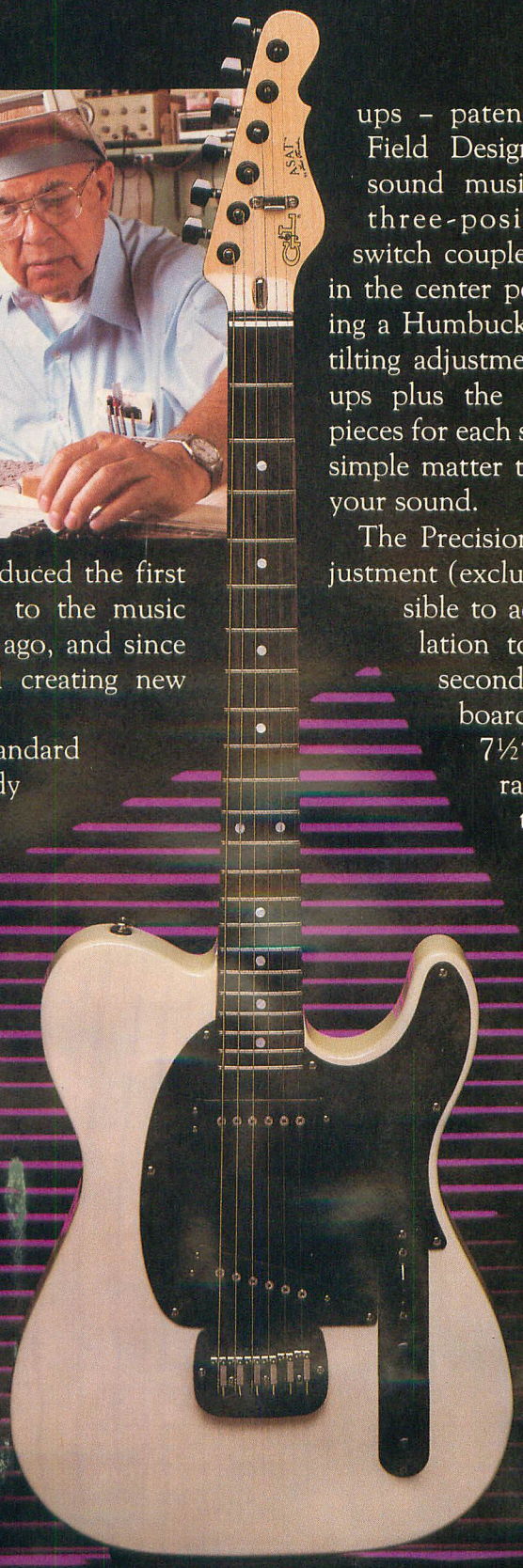

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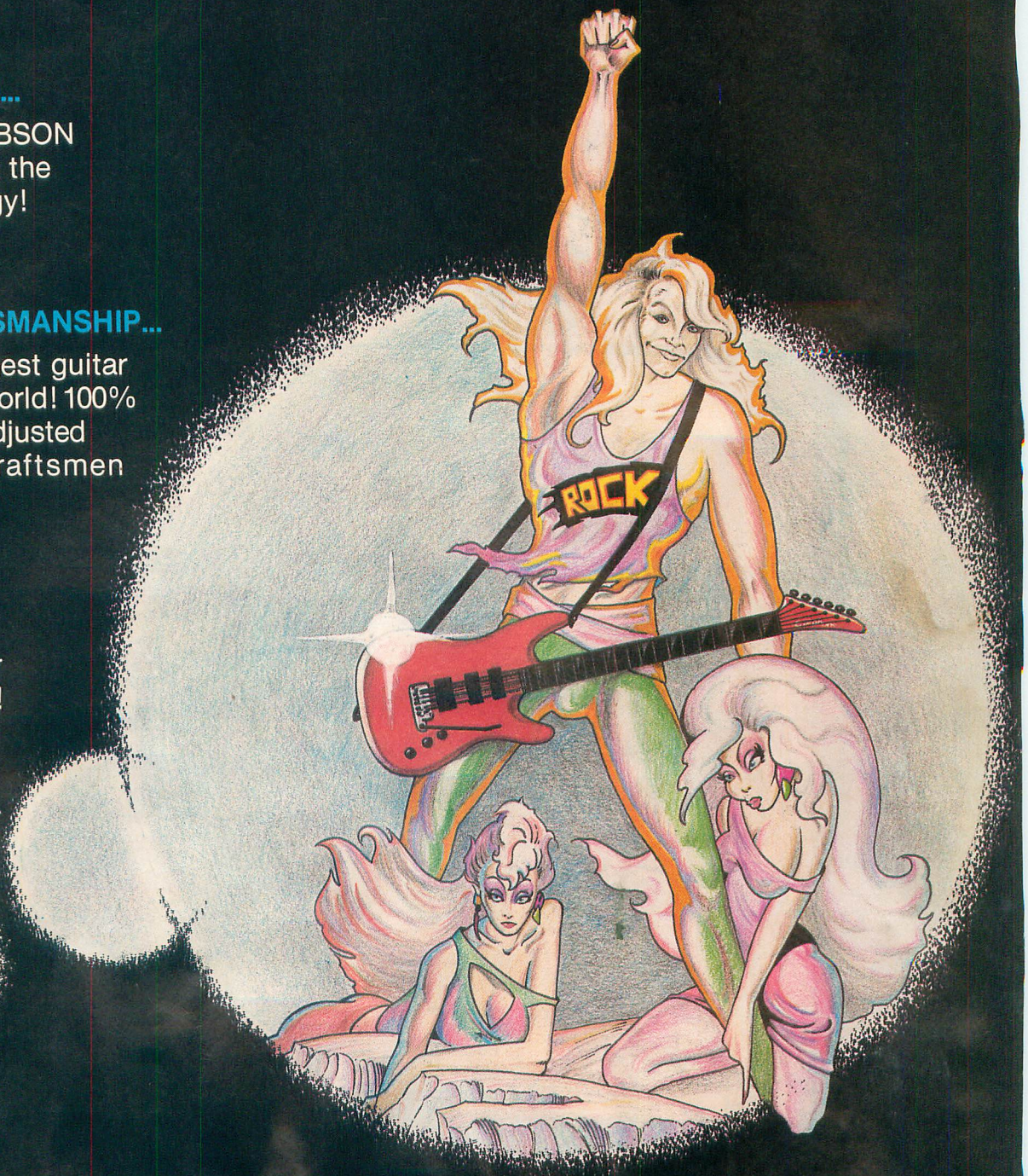

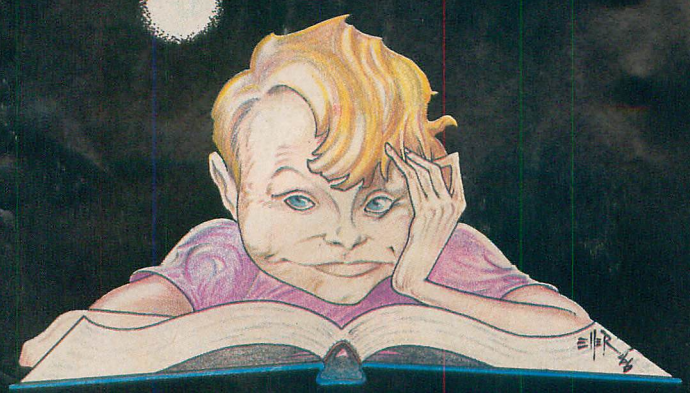

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Dear **GUITAR**,

I have been reading your fantastic magazine for over a year now. I am convinced that **GUITAR** is the hottest rock magazine around. I wait in great anticipation for the arrival of each new issue. Your departments are superb. Guitar Secrets, Guitar in the 80s, Performance Notes and The Vinyl Score are outstanding. Your features on bands and individual artists are, by far, the best around. Finally, your selection of music for tablature is the best feature in your magazine. Thanks to you, I have been exposed to many different styles of many different guitarists. This has broadened me, as a guitar player, tremendously. Keep up the great work!

Chuck Boettcher

Dear **GUITAR**

I really loved the Music Appreciation feature on Gary Moore's **Victims of the Future** album in your July issue. I wanted to tell your readers about the English version of the album. Besides a different cover and the song *All I Want* (instead of *Devil in Her Heart*), the album features a one minute and twenty second solo intro to *Murder in the Skies*, which, needless to say, is killer. How it was decided to cut that solo from the US version is beyond me!

Kevin Anderson
Chappaqua, NY

Dear **GUITAR**,

What can I say about your April and May issues, but thank God for **GUITAR**! Being in a band, I love the opportunity to play classics by Aerosmith and Led Zeppelin, which without sheet music would be far too difficult to learn! Also, since I play bass, guitar and some keyboards, I am ecstastic to see all three parts written out most of the time. It disturbs me that some people do not appreciate the trouble you have gone through to write complete arrangements of popular songs, including all parts. The bass is the foundation for rock 'n' roll music, no less important than the lyrics. Without it, we might as well welcome the yuppie generation.

Geoff Trowbridge
Elkart, IN

Dear **GUITAR**,

I have been buying your magazine since June of '85 and I must say that it is money well spent. Each issue is like a month of guitar lessons, for about 10¢ a lesson—what a bargain! When you printed *Rock 'n' Roll Rebel* in your February '86 issue, it freaked my mind! I mean, five guitar solos in one song! It was the single best guitar lesson I ever had. That song teaches you just about every lead technique there is to know. Thanks to Jake E. Lee, and keep up the good work.

Patrick Drake
New Waterford, Nova Scotia Canada

Dear **GUITAR**,

I've been playing guitar for about two years now and your magazine has helped me tremendously. I love to rock out on songs like *Limelight*, *Rock You Like a Hurricane*, *Panama*, etc, but I also love to learn the slower songs, like *Goodbye to Romance*, *Blackbird*, *Dream On*, *Alone Again* and such. Personally, I would like to see slower songs or instrumentals. I couldn't wait to get my hands on *Midsummer's Daydream*.

Ken Bauer
Tacoma, WA

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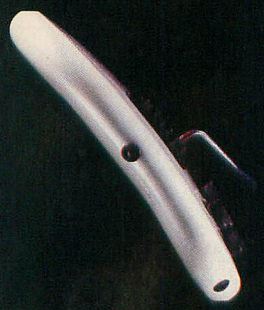

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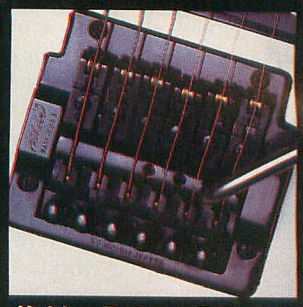

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Letters

Continued on page 5

Dear **GUITAR**

I'm writing this letter for my brother Richard Labrado. He's a loyal reader of your magazine and one good guitarist! Well, Rich, I guess I never tell you enough how good a player you really are. I know it seems that I can't stand your playing sometimes but I've got to tell you that you've improved throughout the years and I'm proud of that. I stand behind you 100% and I really think that besides being a great guitarist, you're a great brother!

Loretta Labrado
Pomona, CA

Dear **GUITAR**,

I really enjoy your magazine, but I'd like to make a few suggestions. One is a column for less experienced guitarists that would offer tips on how to set up their equipment so as to achieve the best sound. Another idea would be to add more tips for the average guitarist on techniques such as pick scrapes, tapping, artificial harmonics, vibrato bar techniques, etc. Or how about tips on how to improve one's stage show?

Tim Gilman
Walla Walla, WA

Dear **GUITAR**,

I just wanted to thank you for my education. In particular, I am referring to your Guitar in the 80s column by Andy Aledort. I was unaware of the many different scales and modes and the many deviations thereof. It seems there is no end to what one can learn on this instrument. And to think that I was going to spend big at a major university for what you provide for only $22.90 a year!

Kurt Porter

Dear **GUITAR**,

As a guitarist who plays bass, I enjoy being able to play through both parts. Knowing where the bass line is going leads to increased understanding of the overall strong structure, and better interaction between players. With some imagination, many techniques described in your Bass Secrets column and other interviews can be applied to the guitar as well.

Jim Drake
Rochester, MI

Dear **GUITAR**,

Many thanks for Zappa's *Peaches en Regalia*, especially the bass part. It would be really great if in the near future you would choose another of Zappa's more contemporary stuff, with guitar and bass parts. It's nice once in a while to have some challenging material to work on.

Jess Nemerofsky
Providence, RI

Dear **GUITAR**,

I think your magazine is great! Just as I'm trying to figure out how to use minor modes, they appear in the May issue—great timing! Guitar in the 80s is an extremely well-written column and Steve Vai has given me a lot of interesting riffs in Guitar Secrets, also.

Tom Horbacz
Joliet, IL

Dear **GUITAR**,

Thanks for the long awaited Gary Moore article in your July '86 issue. I'm a Gary Moore fan since his early days and I got to see him in action over in Germany on his **Run for Cover** tour. He was excellent and rocked with a lot of feeling.

Phil Riggins
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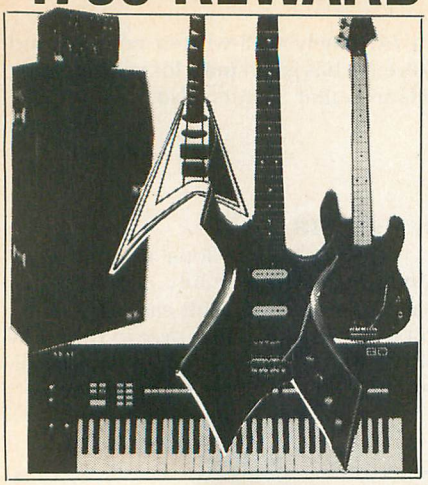

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ROCKFILE

by Marie A. Cruz

BEGINNINGS: One night I was watching the ***Tonight Show*** and I saw Roy Clark playing guitar and he was picking away and I said, that looks pretty cool. So I went and bought a cheap acoustic guitar and started taking lessons. The first electric I got was a Kay-SG, one of the cheap ones where the strings were ten inches off the neck. I was real frustrated the first couple of years because I wanted to be able to play like all my friends. A lot of them were just natural players but they didn't know what they were doing. They didn't know that this was a pentatonic scale or a Dorian mode. They just picked it up and went for it. But later they would get frustrated because they could play but they couldn't expand. But then I started taking lessons at the Grove School of Music. Finally the theory that I was learning was matching up with my playing. So when my friends asked, 'How do you do this?,' I'd say jokingly, 'That's $10 a lesson!'

My first serious instructor was guy named Jimmy Wyble. He's a renowned instructor and player in jazz circles and he's played with Frank Sinatra and the late Benny Goodman. I found out about him because I used to go to music stores in Orange County and hang out. I never bought anything; I was just the neighborhood pest. I'd watch different players and ask them who they listened to.

I also listened to records and picked up a lot from them. I would go for the feel and if there was a lick I really liked I would try to put that in my own way of playing.

LOCAL CLUB CIRCUIT: A few years ago I used to be in a band called Mondo Cane that was really known locally and we used to play in places like the Troubador and the Whiskey. We'd open for bands like Motley Crue and Ratt and, in fact, bands like Great White and Black 'n' Blue used to open for us. In a matter of a year or two we played about 200 or 300 house parties. We played a lot of Zeppelin, Pat Travers, Rush, and then we'd throw in some original stuff. It was a good learning experience because it built up my confidence to play in front of people and, guitarwise, I was able to experiment and screw up. After playing the local club circuit for about seven years, I finally quit. I was doing it for instant gratification but it wasn't benefitting my career.

GIUFFRIA: I had gone to an Autograph listening party for their last Lp at the Record Plant and someone told me Giuffria was looking for a guitarist. The next day, I was looking through this magazine called *Performance* and I saw Giuffria's name and the address of their management company. I thought, well, they probably found somebody, but I'll send them a demo tape anyway. I did and they called me. They said they liked the classical guitar solo I had done on it and that they wanted me to audition. So in about two and half days I learned the songs from their first album. I was skeptical the whole time and didn't think anything would come of it because I had auditioned for other things and nothing had ever worked out. Sure enough, when I called Dave Eisley, he said, 'I think we're going to stick with Gary Pihl.' I asked them if they were sure because I had taken the whole week off to prepare. They felt bad so they had me come down and play for them anyway at Burbank Studios. The whole band was there. As it turned out, Gary Pihl suddenly decided to join Boston, so Greg called me up and asked if I still wanted to join. I said jokingly, 'Well, let's see. All right, I'll do it. What the heck!' I was ecstastic! I joined the band *officially* on August 31, 1985, and from the first week of November until March we were in the studio. Actually we were in five different studios because we'd run out of time in one studio and have to go to another.

PRACTICE: I still try to get in four or five hours a day, like late at night when everything's done. Just the other day I was figuring out *Donna Lee* from Charlie Parker; it keeps my mind growing. Some people say, don't play country, jazz, or classical music, it'll hurt your rock 'n' roll feel. But I don't buy that. The more music you know the more you're involved and influenced by, and that can only make you a well-rounded player. I'll write songs or practice Bach or Paganini, which I studied with Jimmy Wyble. Even though Paganini is violin music, you can apply it to guitar. Lately I've been working on classical guitar because it improves my overall melodic playing. I also enjoy playing the acoustic guitar. It's like therapy for me. If you learn a bunch of acoustic pieces and put them on tape, it's kind of a release; it's there and it's indelible. ■

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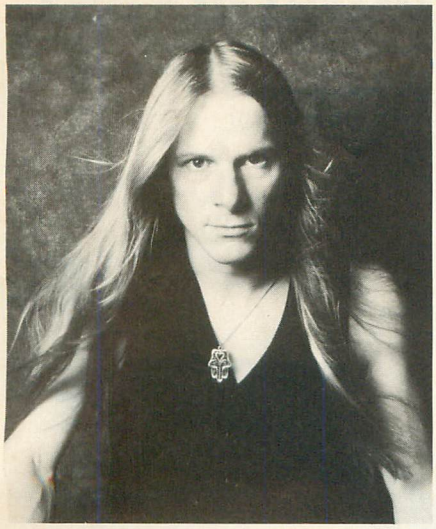

OPEN EARS

by Steve Morse

JOINING A NEW BAND

If there's one central theme to this and last month's columns, it's that when you work successfully with other people it's always because everyone involved did a little give and take. It's so similar to everything in life and almost seems repetitive to talk about in a column, but a lot of people need to be reminded that the basic lessons of life carry on into music.

The guys in Kansas literally came from Kansas. They have a real puritan work ethic and attitude, which is when you practice, you practice for a long time and many times. You always get it right no matter what it takes. There was a good working attitude from the very beginning. I thought it was going to be hard working with any kind of lead singer up in front of the spotlight all the time. Steve Walsh was as completely hard working as anyone else. That was one of the things that kept me going through the delays and setbacks in this project. I knew these guys were going to do it. They wanted to do it. I always say that personality is at least half of what I look for in band members. 51% personality and 49% musicality is the mix.

I would describe my role in the band as the writer of complex or semi-complex musical portions. Steve Walsh is the lyricist and watchdog for the commercial side of things. Phil Ehart and Rich Williams are the watchdogs for the overall Kansas sound and Billy Greer, along with his role as bassist, is a great singer.

Working with another guitarist, Rich Williams, I was naturally going into my usual mode of 'Here's a part that might work for you,' when Rich surprised me by coming up with great parts that I would never have thought of. It was natural. Right off the bat he would come up with excellent rhythm parts, with a certain amount of restraint that doesn't come so easily to me. It's been a two-way learning experience.

At first I thought the gig was going to be as a hired gun, doing solos. It turned out to be a lot more, in that I can participate in the songwriting, arranging and just about everything. As far as the solos go, Rich can do a lot, but maybe because it's more natural for me, it's turning out that I'm taking more than 50% of them.

I haven't learned any of the classic Kansas songs yet, but we're scheduled to do a U.S.O. tour so I'll have to face it soon. My solution will be to learn the songs at home. With any piece of music, you're better off knowing every part. If you know the bass part, the melody, chords, and any guitar and keyboard licks you're then free to experiment. If you know just the guitar part on the record you're pretty locked in. What I'll try to do is learn the entire song. You can do the majority of that in your head, nowhere near a guitar. Listen to the song enough times and while you're doing a mundane task that allows your mind a bit of freedom, take the music apart in your head and hear it unfold on the keyboard, bass, guitar, etc. You can watch each part measure by measure. I think this is important to deal with whatever the music is you're working on.

As far as the production goes, they would like everyone to be around as much as possible. For me, personally, I'd say that's the time to listen and learn. We're bringing in a producer who we all respect. My contribution can stop after adding something to the music, but for producing I'd rather listen and learn than suggest things, unless I'm asked to do so.

I feel I'm part of this band, even though on weekends, I've been taking off and doing my own gigs. Earlier, they were taking weeks off in order for my band to tour with Rush. Because they did things like that and were so accommodating, it's hard not to be taken in with these guys and feel like we're a group of friends. The best thing I could hope for is to continue to write with them and play a bunch of good interesting gigs, but only enough so I can go out and do my own thing as well. So while I am a member of Kansas I'm glad that it's understood that I'm going to constantly be doing other things. Stay tuned. ■

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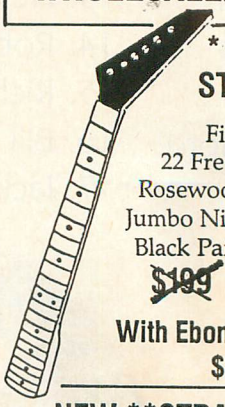

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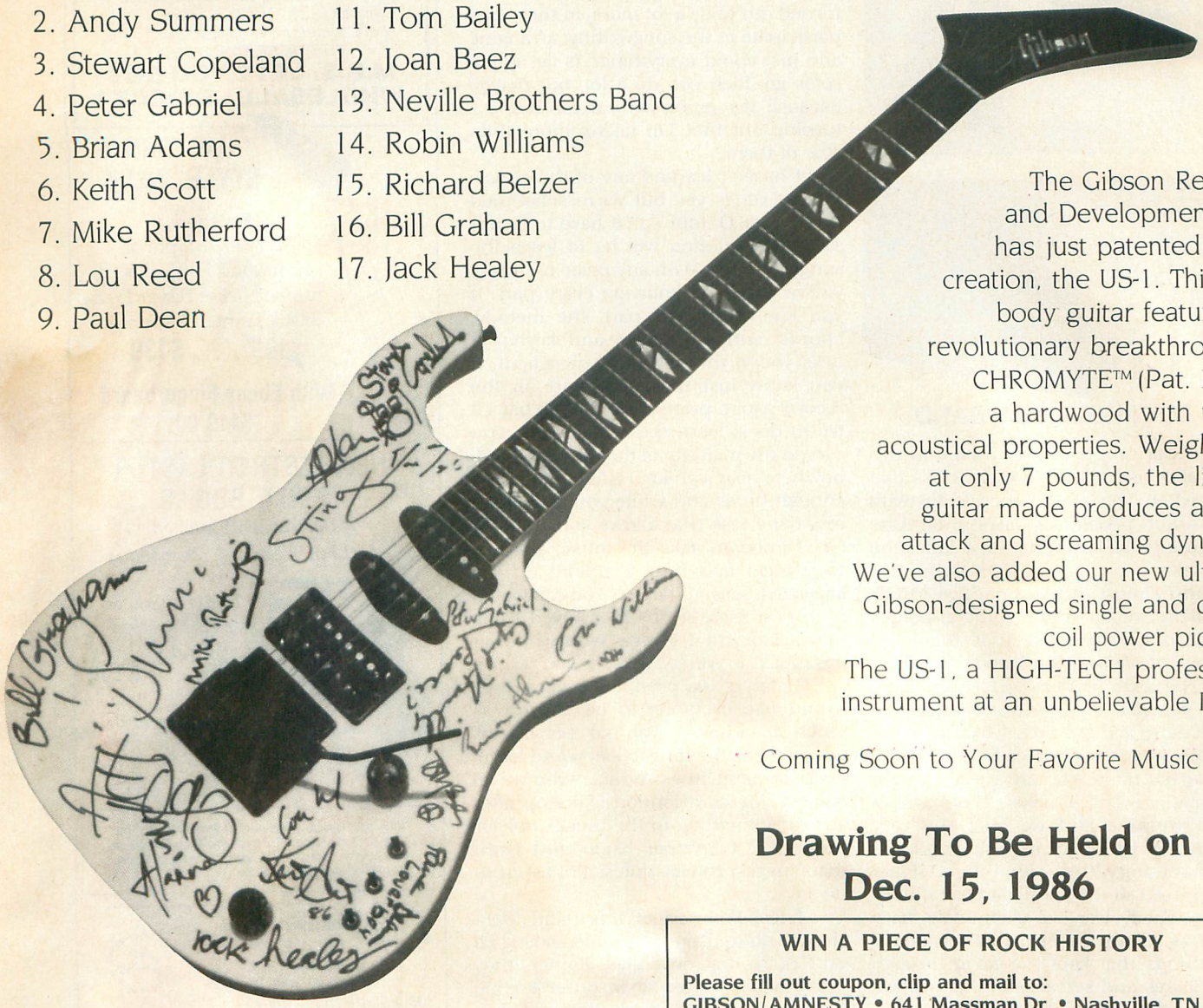

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IN THE LISTENING ROOM JEFF WATSON

Musical selections by John Stix

As half of the twin-guitar team that fuels Night Ranger, Jeff Watson has been heralded by his brethren for his eight-finger tapping technique and his ability to use speed to show off emotion rather than just technique. We are happy to announce that he will be the new author of Guitar Secrets. To get a better idea of how he hears the world, we put him In the Listening Room.

1 *Out in the Fields* from **Run for Cover**, by Gary Moore/Mirage

JEFF: Good song, the groove is great. The guitar at the beginning is simple but really nice. The vocal stuff is good. It sounds like Gary Moore. He's incredible, as always. I like Gary's voice a lot. It reminds me of Glenn Hughes, who is a good friend of mine. In fact, I think Glen and Gary were going to work together at one time. His guitar tone is consistently great. He hits those muted notes and then he takes off. He knows how to build a solo really well. This was good Gary Moore. The sound was refreshing. I haven't heard anything from him for a while.

GUITAR: That was the last recorded work with Phil Lynott.

JEFF: It was real nice. I like the song, the groove and the feel. It felt really strong and the vocals were really strong. The tone to his voice is really nice and unique. He has a throaty quality to his voice. It's very identifiable. The way he approaches his guitar playing is really nice. His guitar work has a strong vibrato. He uses that bar nicely. There's lots of things in his playing I could incorporate into my own. Some of his runs, like his ascending arpeggios, sound like they were developed over hours of hard work.

2 *The Wind Cries Mary* from **Jimi Hendrix Live at Monterey**, by the Jimi Hendrix Experience/Reprise

JEFF: I can't review Jimi because he is just Jimi. This is 1967; it's incredible. That's sensitivity. It's almost like he has sex with his instrument. No it's more like he's making love to his guitar then having sex. Really raw, but really good. I like it better than the album. It's live and his vocals are all in tune. I don't think they had the facilities back then to overdub the vocal stuff. That's got to be live. It's wonderful. He loved his guitar. He spoke through it. He was really relaxed, probably seriously medicated. I like the song; I always have. I've always liked Hendrix. You become a little jaded once you like an artist so much and he makes a big impression on you when you're young. It's hard to be very objective about any of Hendrix's work because everything is so important to you when you're young.

3 *Love You To* from **Territory**, by Ronnie Montrose/Jem

JEFF: Its really neat, almost like an Indian type of rock song. I like that a lot. I like the fact that they don't try to burn in the solo, they just do some tasty things, some nice bar things. They stay within the structure of the song as far as its musical approach, with that Indian music sort of sound. It almost sounds like Jeff Beck playing guitar. There's very nice guitar stuff on there because it's passionate. There's a lot of emotion in the guitar playing.

GUITAR: That's Ronnie Montrose.

JEFF: That's good. Ronnie is a real good friend of mine. I'm glad, because he's a great player. He's a very passionate player. I went to see him at the Stone in San Francisco and he played a lot of the old Montrose stuff and I was getting off on it. He's always reminded me of Beck. I think he might have been Beck-influenced at an early age. That's nice. It's like a breath of fresh air amidst all the rock'n'roll. ■

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THEY LAUGHED WHEN I SAID THEY COULD HAVE PERFECT PITCH—

BUT WHEN THEY HEARD FOR THEMSELVES...!

It's a universal fact: you need a great ear to make it in music. Keyboardist David L. Burge, 30, tells the true story of how he unlocked the secrets to the Perfect Ear.

World famous for his Perfect Pitch Seminar, Burge explains how to gain Perfect Pitch. His simple teaching is for all musicians.

by David L. Burge

It all started when I was in ninth grade. There was this girl in my school named Linda—she was supposed to have an incredible gift. They said she could name any pitch *by ear!* They said she had "Perfect Pitch."

I tried to imagine it. Do you mean if I play a B♭, she can tell me *without looking?* It seemed impossible. How would she know B♭ from A, B, or C?

But then again, if there *were* such an ability...it would enhance your entire understanding of music! All musicians—from rock to classical—would want to identify pitches by ear!

It was too fantastic a claim. I doubted it.

The Challenge

Indignantly I sought out Linda and asked if the stories were true. Could she really name any tone just by hearing it? Casually, she said she could.

I felt more than a little incredulous at this point. I rudely asked, "Do you mind if I test you sometime?"

"OK," she responded cheerfully. It made me all the more curious and impatiently excited. I *had* to get to the bottom of this musical mystery.

At the first opportunity I reminded Linda about my "challenge."

I carefully picked a time when she had not been playing the piano. I had her stand where she could not see the keyboard. I made sure other classmates could not give her cues. Everything was set just right so I could expose this thing as a ridiculous joke.

Inside me the tension was mounting. Linda, however, appeared serenely unaffected. With silent apprehension I chose an obscure note: F#. (This will confuse her!)

I had barely touched the tone. No sooner had it sounded than she *instantly* said, "F#"!

I was astonished! It was so amazing that I quickly played another tone.

She didn't even stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without any visible effort. Unbelievably, she identified the pitches as easily as colors.

"Sing an E♭," I demanded, determined to confuse her. Quickly she sounded the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

"How in the world do you do it?" I exclaimed. I was totally boggled.

"I don't know," she replied. "But I'm sure it's something you can't buy."

The reality of Perfect Pitch hit me hard. My head was swooning with disbelief, yet I knew from my own experiment that Perfect Pitch is real.

My Musical Quest

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* do it?

It dawned on me that most people go through their entire lives listening to music, yet they seldom know the tones they hear. Most *musicians* cannot tell C from D#, or G major from F major. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. My brothers and sisters would test me. Each time I would try to carefully determine the pitch by how high or low it was. Almost every attempt failed miserably.

I tried day after day to locate that "mental pitch barometer." I tried to feel each tone. I tried to visualize them. I tried associating things to them. Then I tried to memorize them by playing them for long periods. But nothing worked. The situation proved utterly hopeless.

After weeks in vain, I finally gave up. Linda's gift was surely unusual and extraordinary. But it was for her and a select few like her. Others were not meant to have it. And do not ask me how she does it, because I have no idea.

The Realization

But just then something miraculous happened. I had stopped *thinking* about the problem. I had stopped *trying*. I had stopped *intellectualizing* all about listening. Now, for the first time, *I STARTED TO LISTEN NATURALLY.*

Suddenly I began to notice faint "colors"

within the tones—similar to the colors in a spectrum of light. But I did not *see* colors—I *heard* the sublimely delicate "sound colors" which exist in all of music—the pure and natural colors of the *sound* spectrum. They had always been there. But this was the first time I had ever really paused to listen.

Now I could name the pitches by ear! It was simple. An F# sounded one way—a B♭ had a different "color sound." It was as easy as seeing red and blue!

Instantly the realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart were able to hear music mentally and sing and identify tones at will—by "color sound." It's simple!

I became convinced that every musician has Perfect Pitch in his or her own ear, but the vast majority have never really learned to listen.

I tried out my theory on my close friend, Ann. She is a flutist. I told her that Perfect Pitch is easy, and that she could do it herself.

"Oh, I could never have Perfect Pitch," she laughed. "You can develop a good *Relative* Pitch [comparing one tone with another], but you have to be *born* with Perfect Pitch."

"People feel that way because they don't understand what Perfect Pitch is," I explained. "It's really easy—all you have to do is listen!" I sat down at the piano and showed her my discoveries.

She agreed with everything I showed her. She *had* to, because she heard everything for herself. But she still had a nagging doubt that this was really Perfect Pitch.

The next couple of weeks we dabbled a bit more. Though hesitant at first, Ann gradually came to identify tones with incredible accuracy. Of course, this is the very definition of Perfect Pitch. It soon became clear she had fully acquired the skill which before was a mere fantasy.

"How in the world do you do it?" I exclaimed. I was totally boggled.

Fame spread throughout our school that Ann and I had Perfect Pitch. We became instant celebrities. Students would often dare us to name pitches, sing tones, what chord is that, how high did she sing, give me an A, etc. Everyone was amazed.

Perfect Pitch allowed me to progress far faster than I ever thought possible. After all, hearing is the basis for all music. Not only did I receive A's in ear-training (no problem!), but I completely skipped over required college courses. Most important, I learned that no amount of practice, lessons, or equipment can ever replace the value of your ear.

Spreading the Knowledge

That's how it all started. Little did I know that years later I would be teaching seminars on Perfect Pitch.

Actually, I rejected the idea of seminars at first. There were so many misconceptions about Perfect Pitch. People often *laughed* when I said they could have it. Some thought it would bother them if things were out of tune. I guess it's easy to downplay something when one feels it is beyond reach.

But Perfect Pitch adds a dazzling new dimension to listening. It's a total artistic sense which promotes tremendous levels of talent in every phase of musical activity—from performing and playing by ear, to improvising, listening and writing, singing, transposing, tuning, better memory—and much deeper *enjoyment* of music. Perfect Pitch means *increased powers of listening*.

I let musicians test me to prove my points, but it didn't help. They usually felt that I had the knack, but for them it was unattainable.

How was I to calm this skepticism? Remember, at that time I did not have the thousands of students worldwide who are experiencing Color Hearing for themselves.

So I went back to the basics. I would prove my points in just one simple way: by having people *hear for themselves*.

It worked! No amount of lecturing could do it. No amount of testimonials. No amount of logic, persuasion or research would prove it to some. But even "old school" professors were gratefully changing their minds when they *experienced* their "first taste" of real Perfect Pitch. Rock musicians, classical, jazz—they heard for themselves! All talk became unnecessary.

The Experience

The experience is both subtle and awesome. It's like switching from a black and white to a color TV. Without Perfect Pitch it's like "black and white" hearing—all the tones sound pretty much the same, just different shades of "gray."

Perfect Pitch gives you the *colors* of the tones. Color lets you recognize them—an A over there, a C# here, E major chord there, etc. Each tone has its own unique color sound. That's why I like to refer to Perfect Pitch as "Color Hearing."

Perfect Pitch is definitely something you can't buy. Instead, you unfold it *from within yourself*. I feel fortunate that I'm able to offer the knowledge of how to develop it. It's ridiculously simple. But you have to hear for *yourself* to gain it. It's yours—inside you, waiting, free as the air you breathe. And it's a priceless musical possession.

To start, you just need a few basic instructions. As your ear becomes cultured you begin to enjoy and use these delicate sound colors. You learn to hear beauty you may never have appreciated before. It's a whole new awareness—once you uncover it you own all its possibilities.

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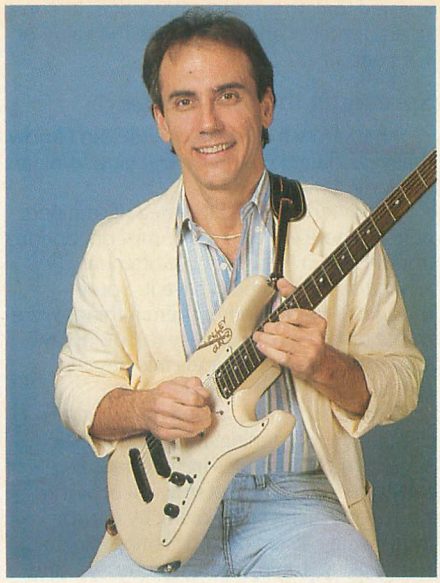
MUSICAL PROFILE

LARRY CARLTON

by Wolf Marshall



Coming from the L.A. studio scene, Larry Carlton's ES-335 is an easily recognized sound, even though it often comes from a Custom-made Valley Arts Stratocaster. His confidence, invention and thoughtfulness have brought him into the company of artists like Steely Dan, Joni Mitchell and the Crusaders. Now more interested in producing than playing, Carlton, on his latest album, **Alone But Not Alone**—an all-acoustic effort—takes a stab at balancing commercial viability with artistic license. He has an audio/video instruction tape (for which I had the privilege of transcribing and annotating the music) on the Star Licks Master Series, explaining many of his concepts and techniques in detail.

Recently I had the enviable opportunity of sitting down with Larry, guitar in hand, to talk about the music on his **Room 335** album—a classic record which succinctly captured the fabled L.A. sound and influenced a generation of guitar players worldwide.

Released in 1978, **Room 335** is the quintessential L.A. fusion Lp. On it there are generous helpings of jazz, rock, blues, funk and pop music. The stellar lineup finds Larry teamed with Greg Mathieson (keyboard), Abraham Laboriel (bass), Jeff Porcaro (drums) and Paulinho da Costa (percussion)—the crème de la crème of the revered L.A. studio scene. The final sound is molded and burnished with an artistic, high-production attitude which still sounds modern eight years later. Larry plays with a great deal of empathy for the song—its style and content complemented tastefully by the particular musical approach intuitively selected. As we reviewed the cuts (many of which he hadn't heard in years), Larry spoke candidly and eloquently, sharing pertinent insights into his concepts, techniques and background.

All of the material (with the exception of *Room 335* and *Nite Crawler*) was written especially for the dates (without prior demoing) and often on the day of the session. "I remember charting *Rio Samba* as the guys were coming into the studio." That's how extemporaneous this music is. A feeling of balance is conveyed in the choice of grooves and styles portrayed—a samba, a ballad, a burner, a shuffle, a couple of medium pop tunes, and some funk and light jazz. All this is intrinsically guided by a sense of melodic continuity, arrangement proportions and motific considerations clearly obvious in Larry's own personal ethic.

Room 335, the opening track, is a model of clarity and thematic development in improvisation. The theme and solo are not, as can be the case in "going for it" music, disparate, but hang together in a well-ordered inevitability. Larry revealed that much of his cohesive signature soloing is the result of the application of "common tone thinking" derived from the underlying chord progression (often "color tones": 7ths, 9ths, etc.) and used spontaneously to construct a melody.

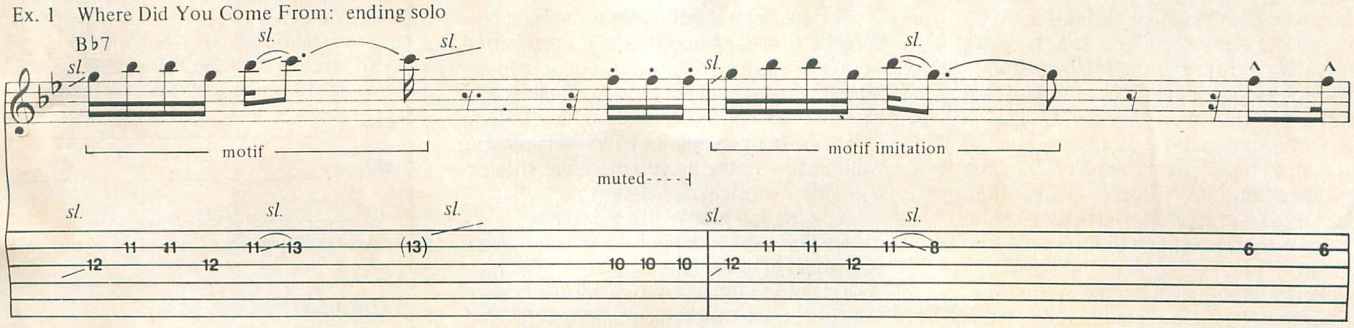
Notice how the same note can be sustained throughout the chord progression, though the identity (relationship to the root) and function will change. This is the basis for the common tone approach to melody and harmony.

The solo and outro guitarwork is somewhat reminiscent of Larry's landmark playing on *Kid Charlemagne* (Steely Dan). First, the inner solo is structured as an excursion through a set of chord changes (the form of the tune) while the outro is played over a vamp (of the main progression) which builds to a finale. Secondly, the chord voicings are harmonically depictive of Steely Dan (*Kid Charlemagne* and *Peg*).

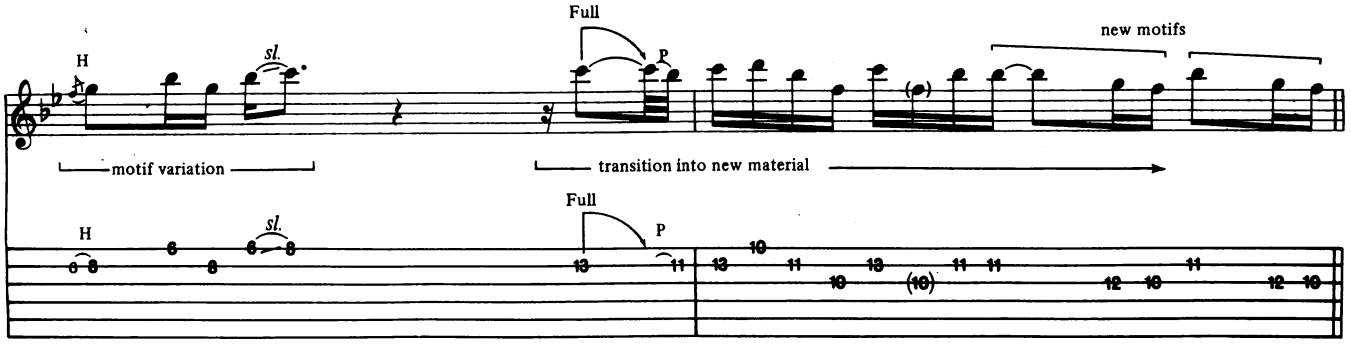
Finally, the warm, sustaining *335* tone, the amalgam of blues-jazz-rock ideas and the distinctly motific activity at work throughout the soloing recall his presence on the **Royal Scam** and **AJA** albums vividly. Larry explained that the process of imitating motifs and the melodic/rhythmic placement of those motifs resulted from the "singer's approach" to guitar soloing—"Breathing, making phrases, extending phrases and playing with vocal sounds (sliding, bending, slurring and defining unisons)," —motivating much of the thematic development on a "subliminal level."

The "sweet" style of soloing evident in *Where Did You Come From?* is frequently associated with Carlton and the L.A. school as a whole. He is quick to acknowledge the influence of Louie Shelton (veteran L.A. sessionman) as his mentor in this vein. The on-the-job training as "second chair to Louie Shelton" in the early 70's helped to shape this expressive yet economical style. In this phrase, the overall simplicity, taste and minute phrasing variations provide a perfect example of the genre:

Ex. 1 Where Did You Come From: ending solo

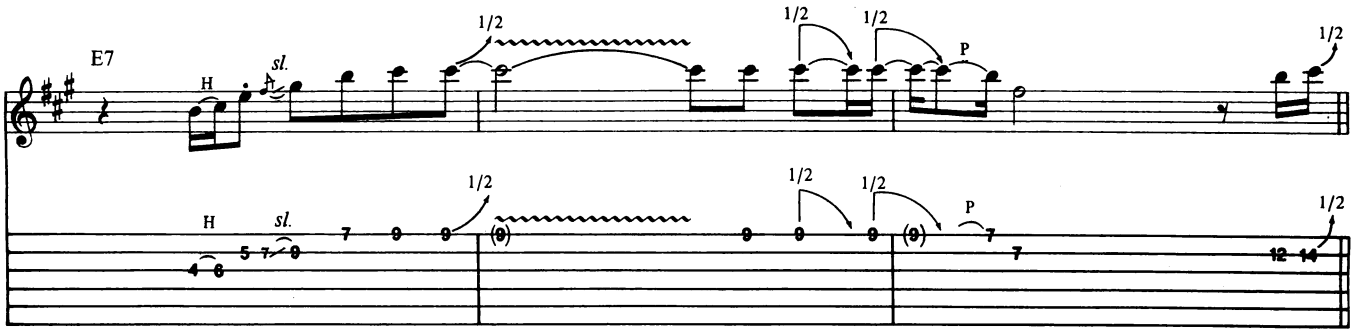


Note: melody is derived entirely from B♭ pentatonic major scale (B♭, C, D, F, G).



Nite Crawler was originally written for the Crusaders. The harmony guitar segments were added to sweeten and color the rather simple E major pentatonic melody (E F♯ G♯ B C♯). The atmosphere generated creates an Allman Bros. meets the Crusaders impression. Larry remarked, "the harmonic content dictated the style of the solo." In this instance an E7 or dominant tonality finds the first phrase (which grows organically from the main riff) gravitating towards the D (7th of the chord) with ½ step bends from C♯. This one bend changes the entire complexion of the basic major pentatonic sound, giving it a bluesy color: E F♯ G♯ B C♯ D:

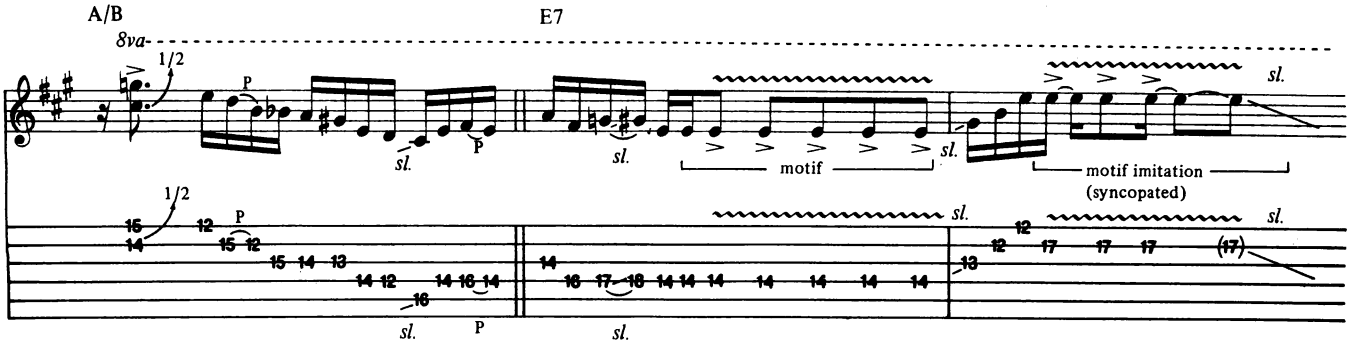
Ex. 2 Nite Crawler: solo



Note: half step bend into the 7th (color tone).

Further bluesiness is heard in the transition back to E7 from A/B at the beginning of the second chorus. A rougher, aggressive feeling (a la Robben Ford) is projected in this passage:

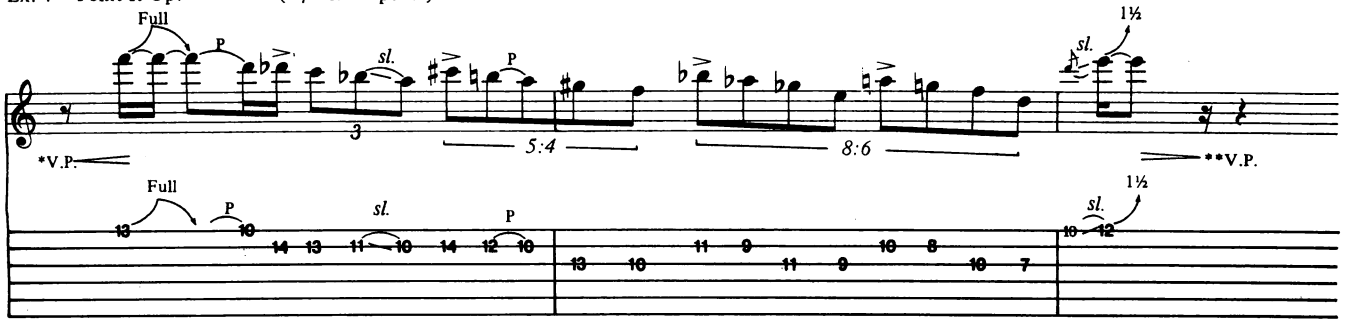
Ex. 3 Nite Crawler: into 2nd chorus of solo



The emphasis on the repeated E note reinforces the tonal center and becomes a motif. The sophisticated combination of E major pentatonic and E blues scales yields an expansion of the standard blues vocabulary by adding a chromatic series from B to G♯.

Point It Up is an uptempo jazz-rock vehicle for "chops." There is a poignant volume pedal (a well-known Carlton trademark) section just before the main solo which allows some sax-like phrasing, polytonality and rhythmical quirkiness (inspired by John Coltrane?) to emerge. Notice the almost avant -garde jazz connotation of this phrase:

Ex. 4 Point It Up: interlude (w/volume pedal)

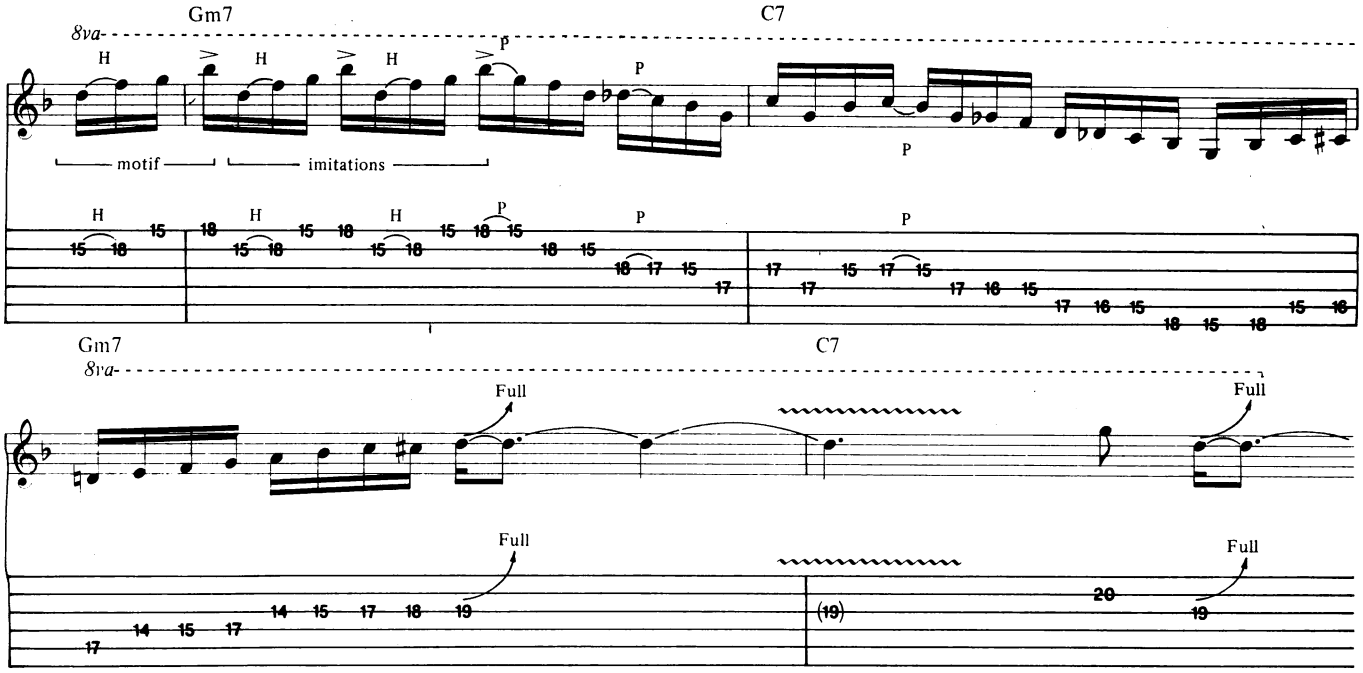


*no attack: volume pedal cuts off initial note.

**horn-like squawk by abrupt volume decresc.

A "sheets of sound" effect is created by this long, continuous, bebop-inflected line early in the solo:

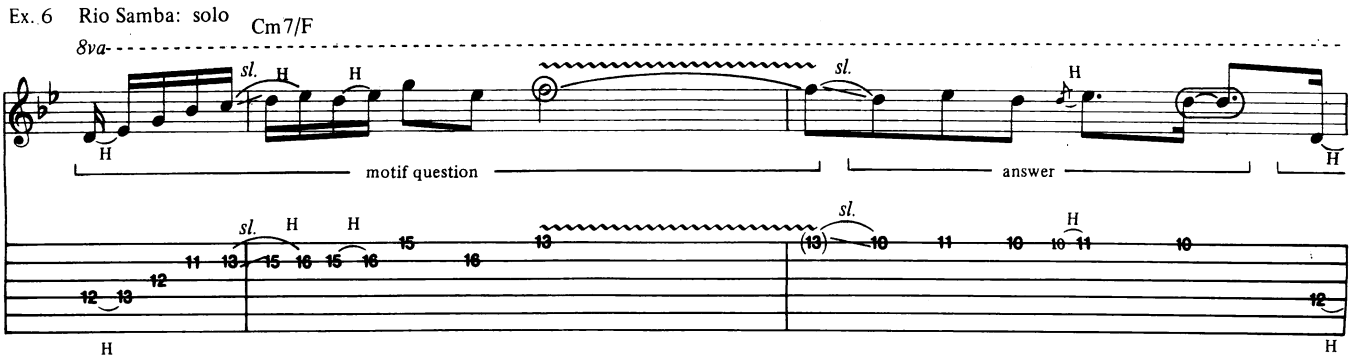
Ex. 5 Point It Up: solo excerpt



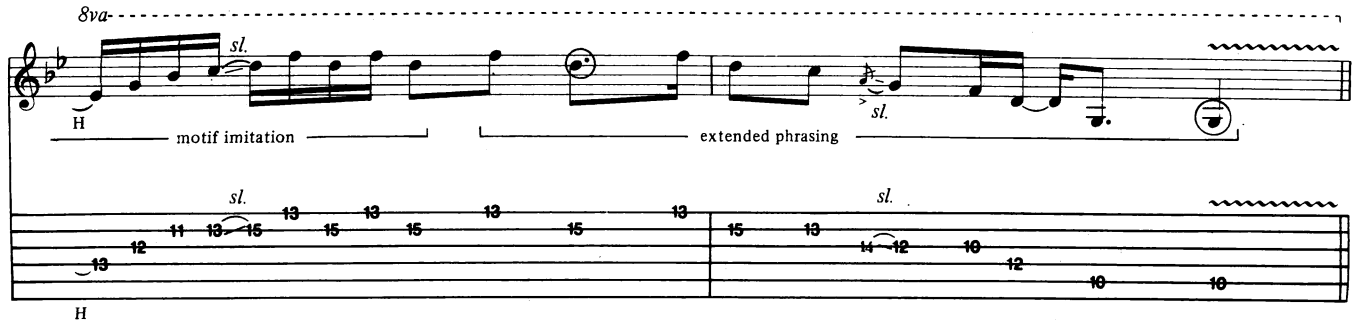
Notice the balance of motific repetition, sophisticated blues/jazz scalar contours (combined G blues and G minor Dorian mode) and the common tone principle applied to the bent D to E note (G minor: 6th or C7: 3rd). It is his "arranger's thinking" in an improvisational setting which is yet another element that distinguishes Larry's unique style from other guitarists at large.

An infectious latin-rock groove is the foundation for *Rio Samba*. The initial statement of the theme is given a unison to harmonized guitar treatment, leaving the bridge to synthesizer (a thoughtful touch of orchestration). The opening phrases of the solo again demonstrate motific procedures at work—here with an unusual twist: "extended phrasing":

Ex. 6 Rio Samba: solo



Note: a) arpeggio/triad usage and b) color tones (encircled) at phrase endings.



Again, the tones which are given priority are color tones (7ths, 9ths, etc.) derived from triad/arpeggio chord structures:

Ex. 7

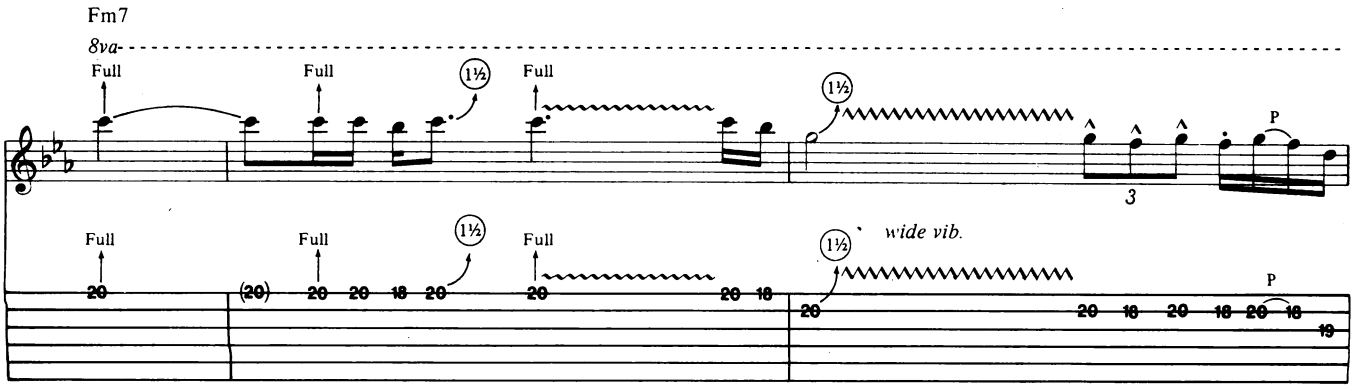
minor triads:

C Eb G Bb D F = Cm11 arpeggio

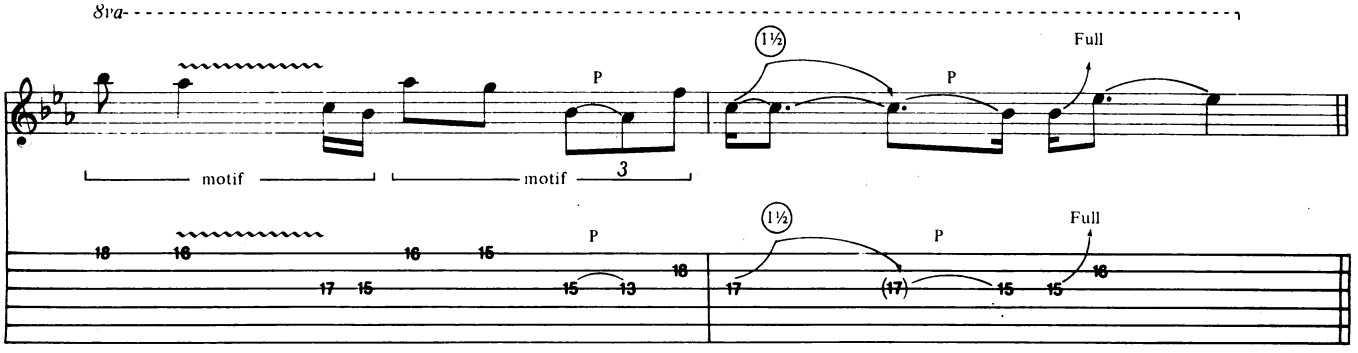
major triads:

I Apologize features outstanding examples of the wide vibrato/bending phrasing which is so prominent in modern guitar styles, particularly hard rock and metal. Though this technique was exploited twenty years ago by players like Eric Clapton, Larry is largely responsible for perfecting accurate intonation in wide bends/vibrato and the concept of applying it to more complex or jazz-based melodies. In this prime example, he bends to the 13th (D), 7th (E♭), and then shakes the G to B♭ bend (9th to 11th):

Ex. 8 I Apologize (fade out)



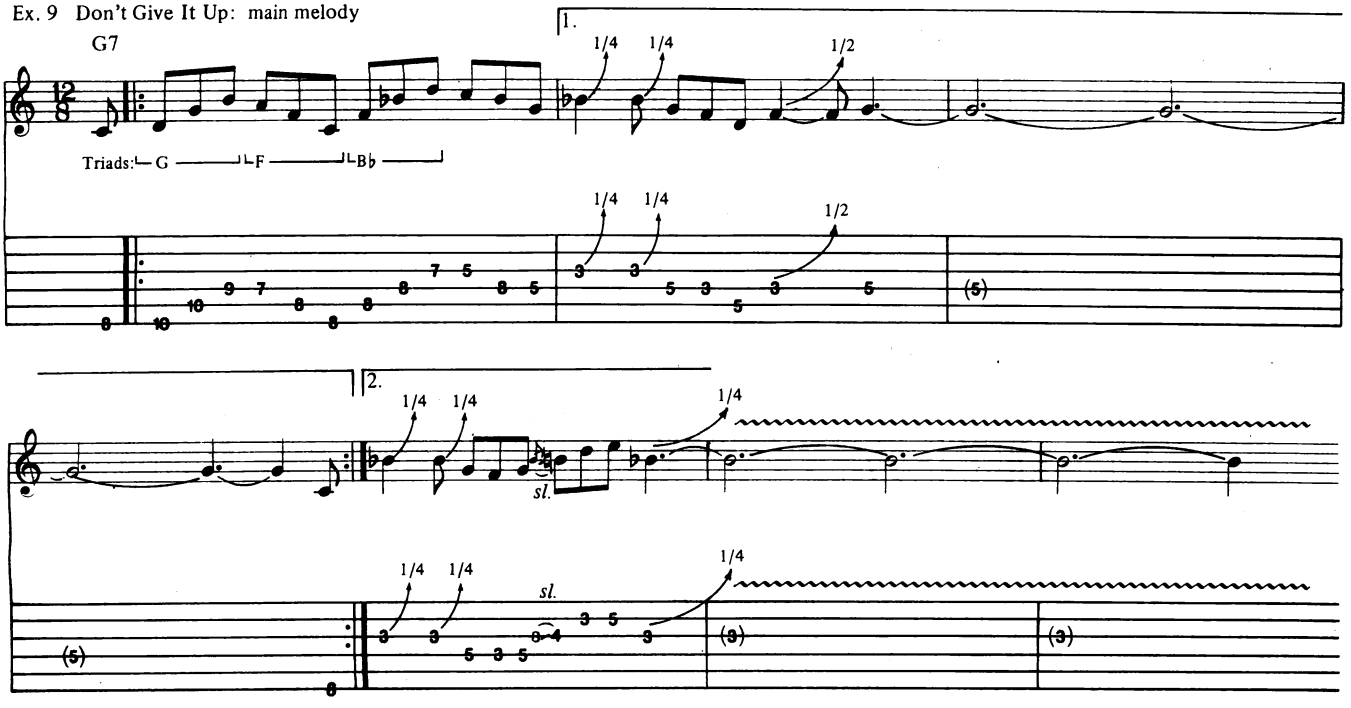
Note: a) wide bends (encircled) and b) intervallic skips used motifically.



Much of the wide vibrato favored by subsequent L.A. jazz/rock guitarists—Steve Lukather, Carlos Rios and Buzzy Feiten to name but a few—can be traced to such earlier refinements.

Don't Give It Up is Carlton's answer to *Freeway Jam* (Jeff Beck)—another shuffle. The polytonality and triadic angularity of the main riff is set up in triplet rhythm (the driving pulse of a 12/8 shuffle beat) to "Carltonize Beck."

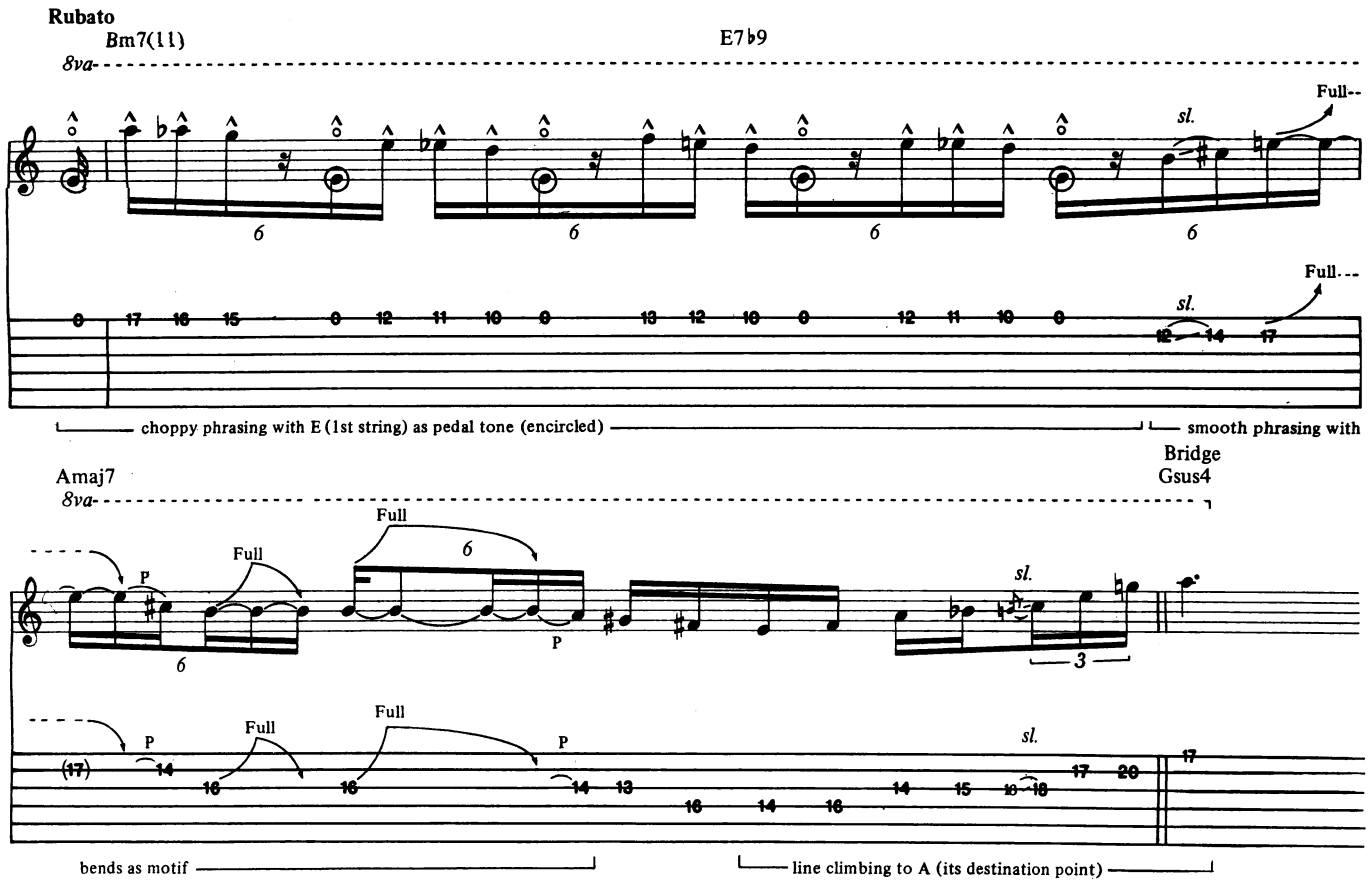
Ex. 9 Don't Give It Up: main melody



The melody (*note triads in brackets*) depicts the application of triad-on-triad superimposing in a very clear phrase structure. The momentary pull away from the G7 tonality by the B♭ triad sound creates a "modern blues" tension. The use of triad stacks and substitutions is close to the core of Larry's polychordal resources. By layering the three-note chord units, it is possible to develop expanded (G + F = G11) tonal movements while maintaining a strong harmonic relationship to the key center. The entire inner solo and coda should be required listening for those interested in stretching and reshaping rock'n'roll cliches into fresh ideas for improvisation. Larry incorporates all sorts of related blues and pentatonic scales, traidic outlines, bends and vibrato and motifs into an energetic and moving jam which culminates in a thick, duelling guitars (three guitars soloing in the mix) texture.

The intimacy of the performance in *It Was Only Yesterday* is hypnotic. Every nuance of phrasing is discernible: slides, bends, ghosted notes and legato/staccato definition. The guitar sound is well-placed in the stereo picture, allowing the subtleties of tone, volume and attack to become musical events in themselves. The rendering builds in intensity from a subdued rubato statement of the melody (accompanied with only sparse piano backing) to a lush orchestral arrangement with a smoldering guitar solo darting through the changes. This passage features the open E functioning as pedal point and also exemplifies the dynamic impact of the song's mood:

Ex. 10 It Was Only Yesterday: mid solo



Notice the variations of phrasing used as contrast as well as variations of melodic direction. The final sweeping line (of example 10) climbs dramatically to A (9th of G7 but simply the third of an F major chord when viewed triadically as an F/G voicing).

In retrospect, I was again struck by the musical intelligence blended with sheer taste, feel and craftsmanship contained in this record. As new generations of guitarists rediscover the sounds on **Room 335**, it will continue to play an important role in recalling the apex of the L.A. fusion style of the 70's.

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Stevie Ray Vaughan
Change It

Yngwie Malmsteen
Marching Out

Dire Straits
Why Worry

Tablature Explanation Page 56

ROOM 335

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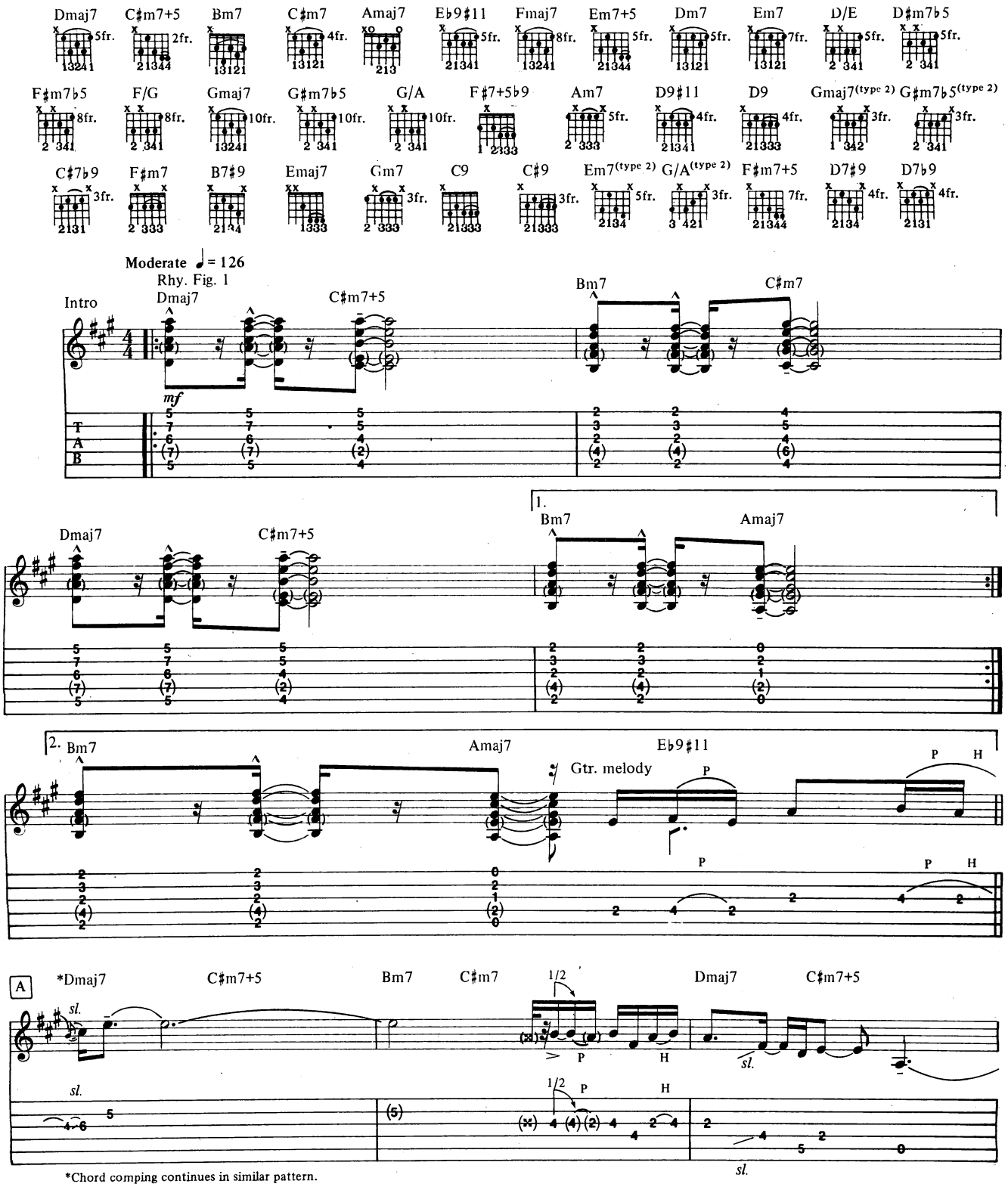
(From the album LARRY CARLTON/Warner Bros.)

Music by
Larry Carlton



*Chord comping continues in similar pattern.

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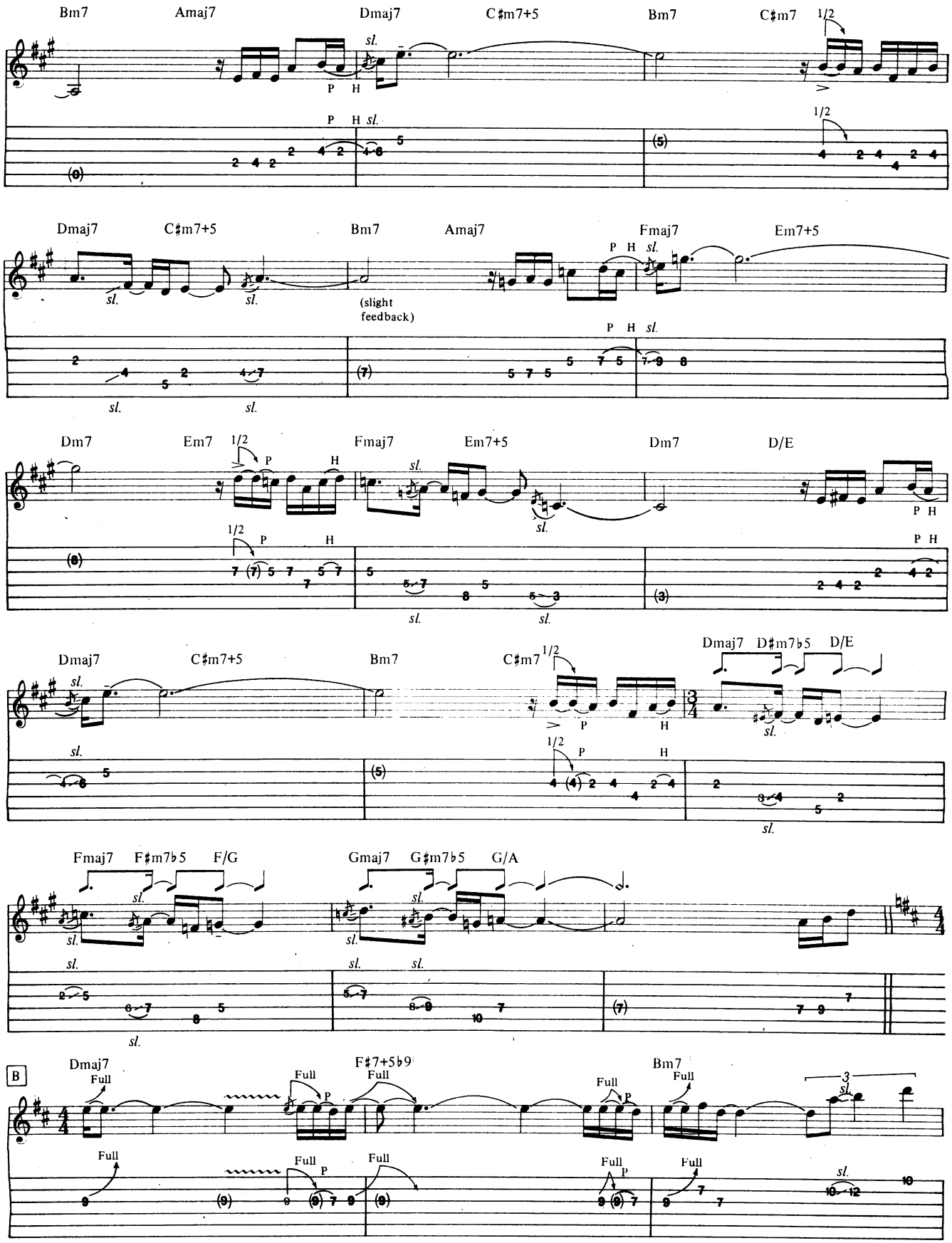
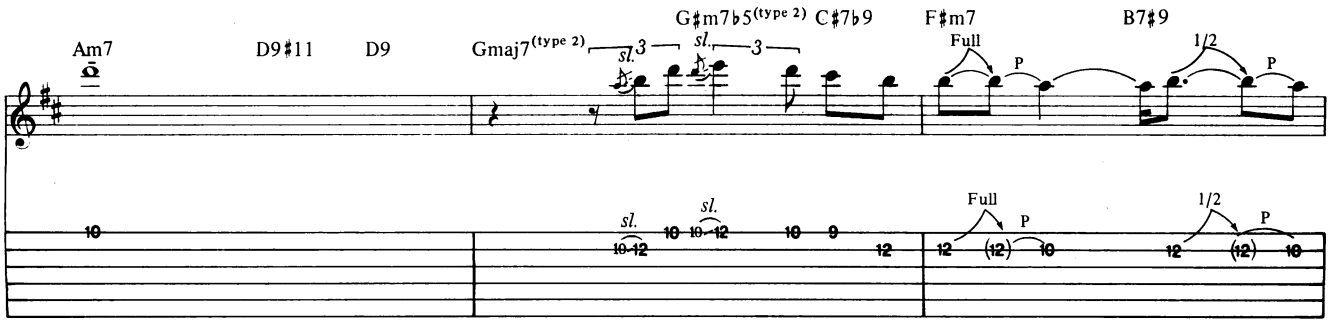
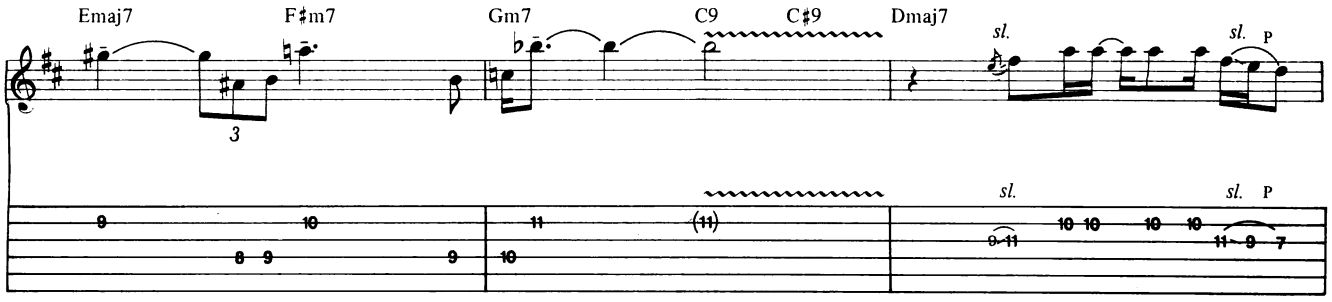
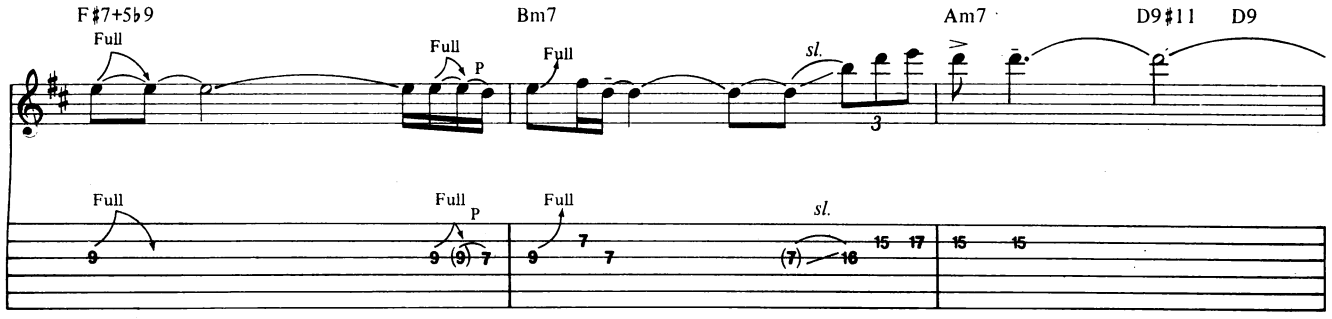
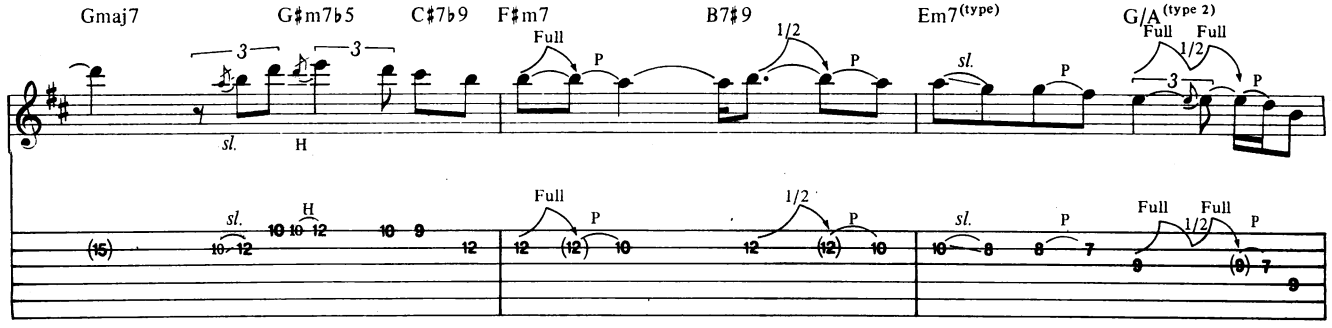
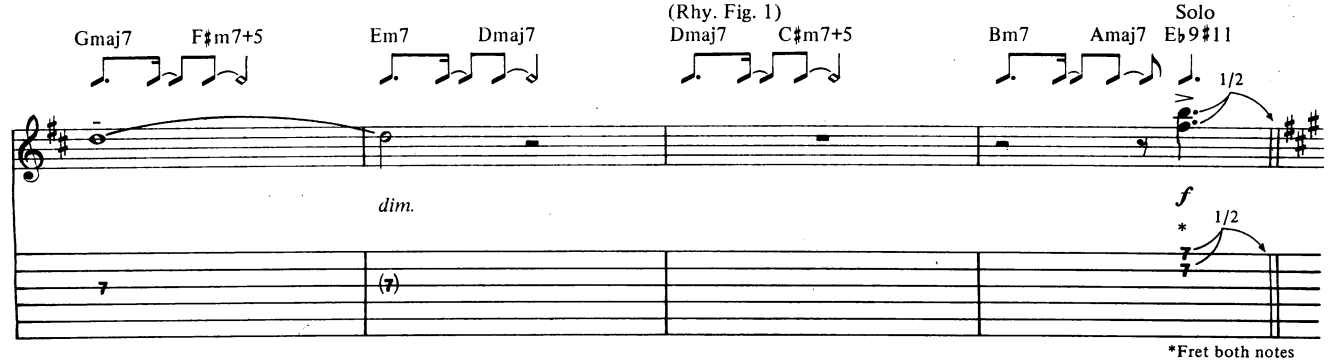

Bm7 Amaj7 Dmaj7 C♯m7+5 Bm7 C♯m7
Dmaj7 C♯m7+5 Bm7 Amaj7 Fmaj7 Em7+5
(slight feedback)
Dm7 Em7 Fmaj7 Em7+5 Dm7 D/E
Dmaj7 C♯m7+5 Bm7 C♯m7 Dmaj7 D♯m7♭5 D/E
Fmaj7 F♯m7♭5 F/G Gmaj7 G♯m7♭5 G/A
B
Dmaj7 F♯7+5♭9 Bm7
Full
P
H
sl.











*Fret both notes w/3rd finger.

(Rhy. Fig. 1)

C

Dmaj7 C♯m7+5 Bm7 C♯m7 Dmaj7 C♯m7+5

Full sl. 1/2 P sl. H 1/2

Bm7 Amaj7 E♭9♯11 Dmaj7 C♯m7+5 Bm7 C♯m7

H P sl. 1/2 P A.H. (15ma) Full

slow release H P sl. 1/2 P A.H. Full

A.H.: D♯

Dmaj7 C♯m7+5 Bm7 Amaj7 E♭9♯11 Dmaj7 C♯m7+5

Full P Full P P sl. sl. sl. sl.

Full slow release P Full P P sl. steady gliss. sl. sl.

Bm7 C♯m7 Dmaj7 C♯m7+5 Bm7 Amaj7 E♭9♯11

8va 1/2 H P 3 sl. sl. Full 1/2 3

1/2 H P sl. Full 1/2

Dmaj7 C♯m7+5 Bm7 C♯m7 Dmaj7 C♯m7+5

8va sl. 3 sl. Full 3 sl. 3 3 Full 1/2

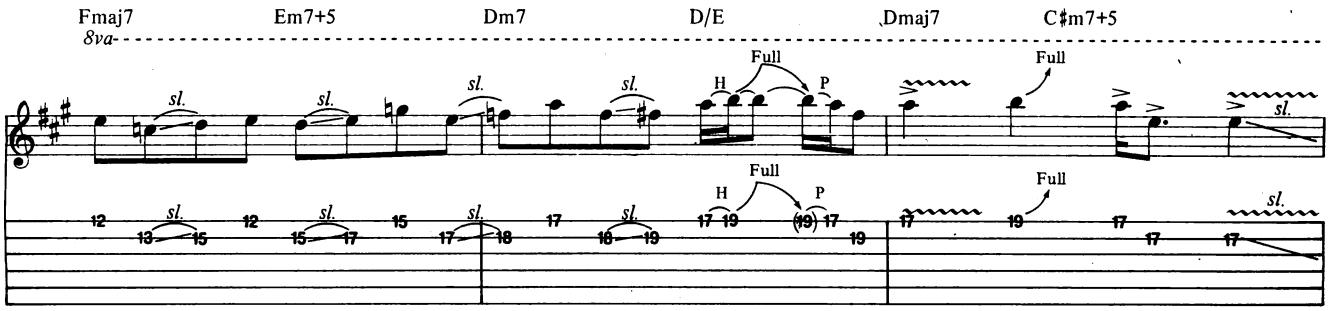
sl. sl. Full sl. Full 1/2

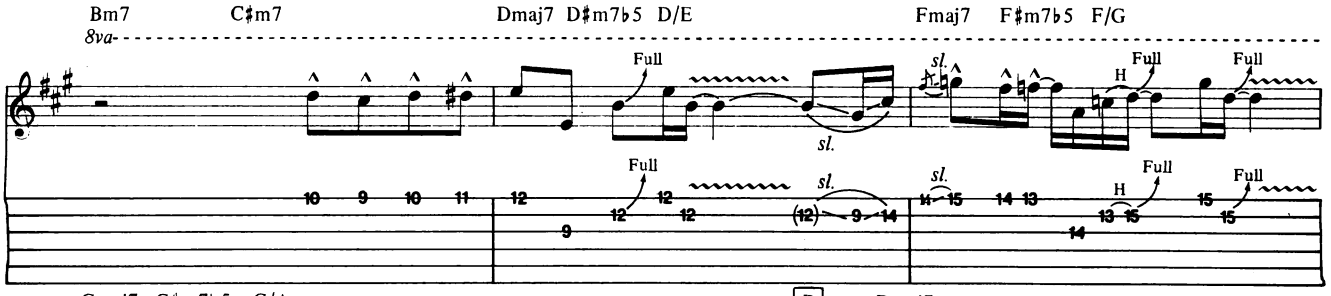
Bm7 Amaj7 E♭9♯11 Fmaj7 Em7+5 Dm7 Em7

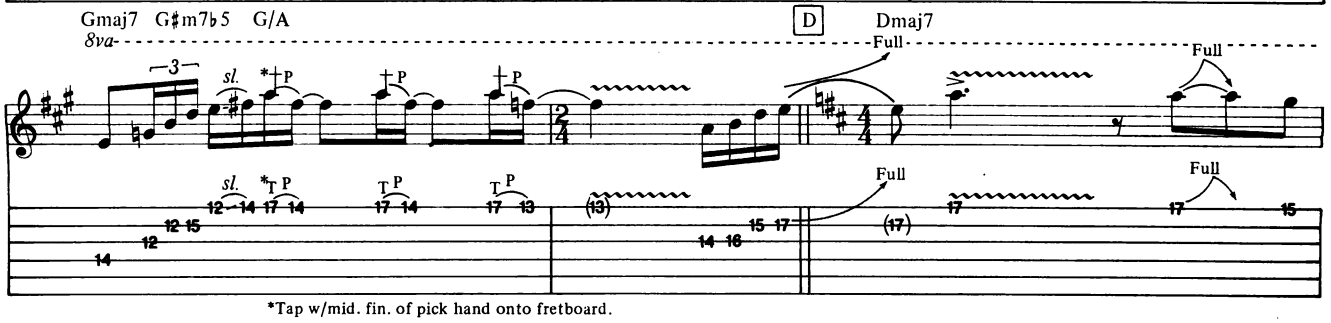
8va H H H H H sl. H H P sl. H

H H H H H sl. H H P sl. H

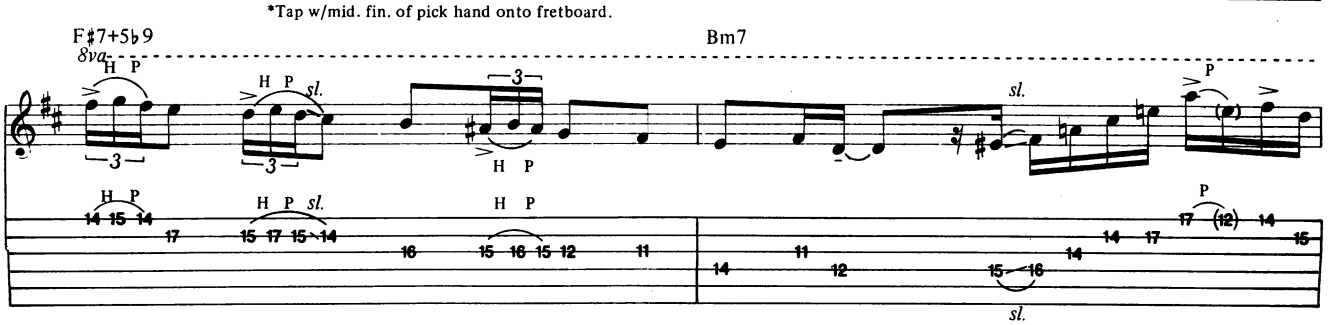
H H

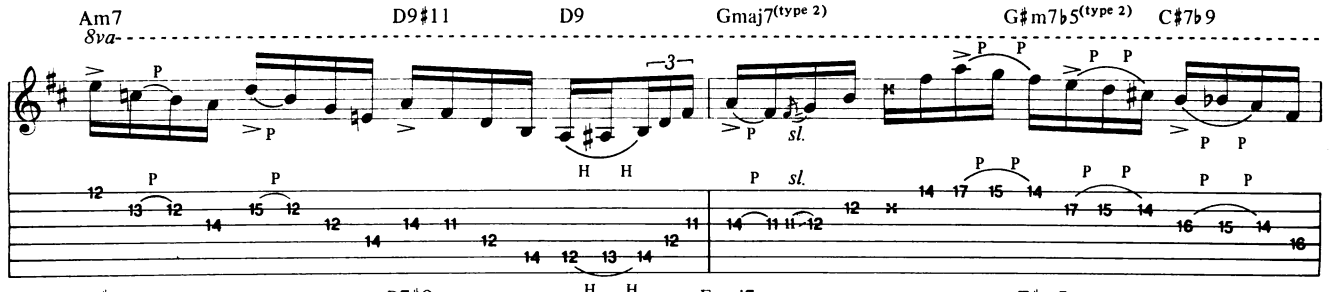


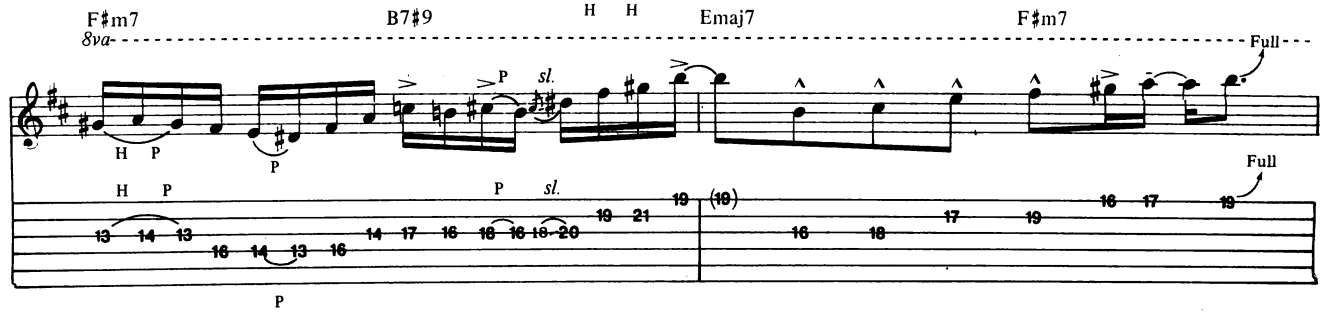


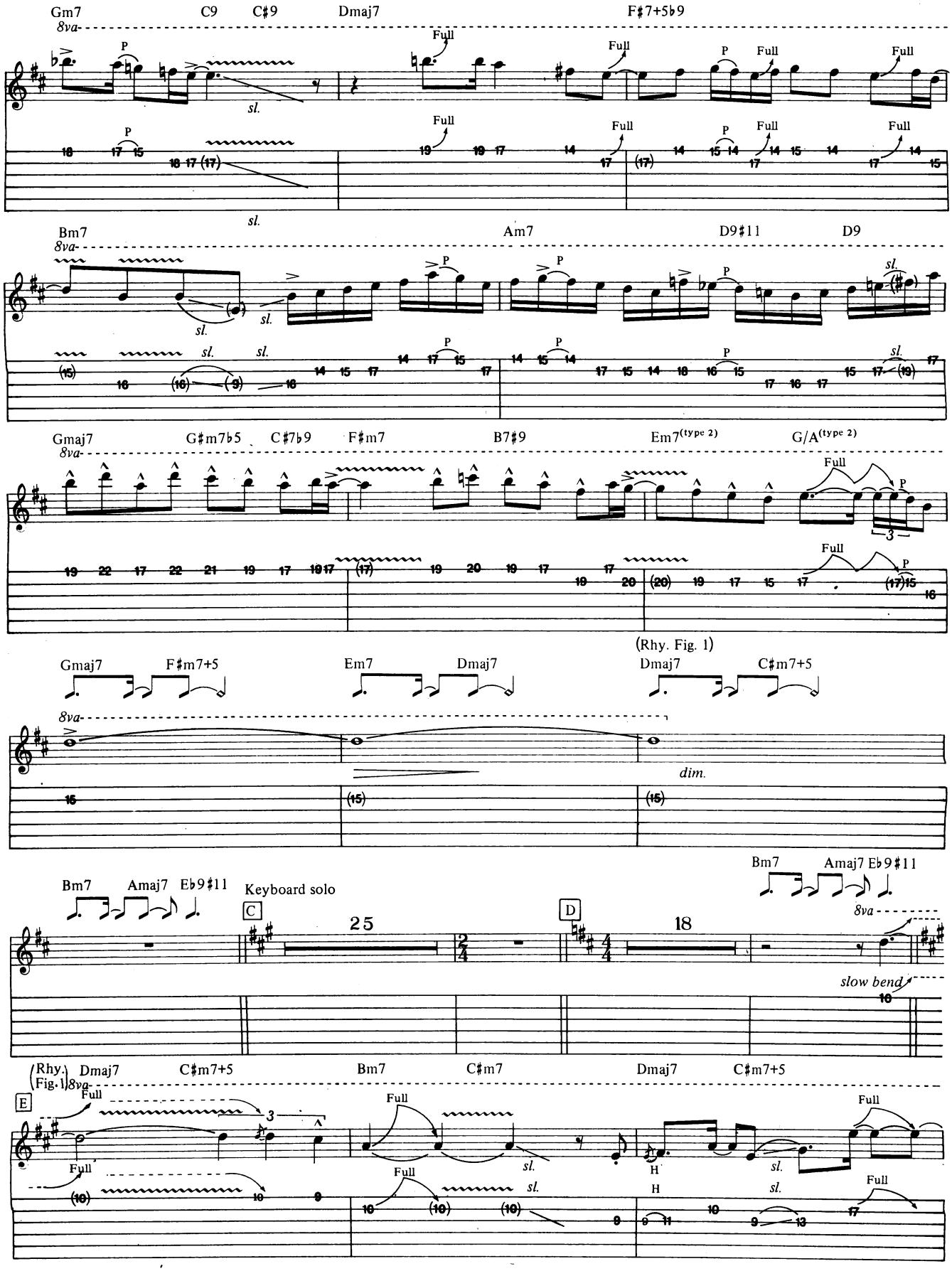


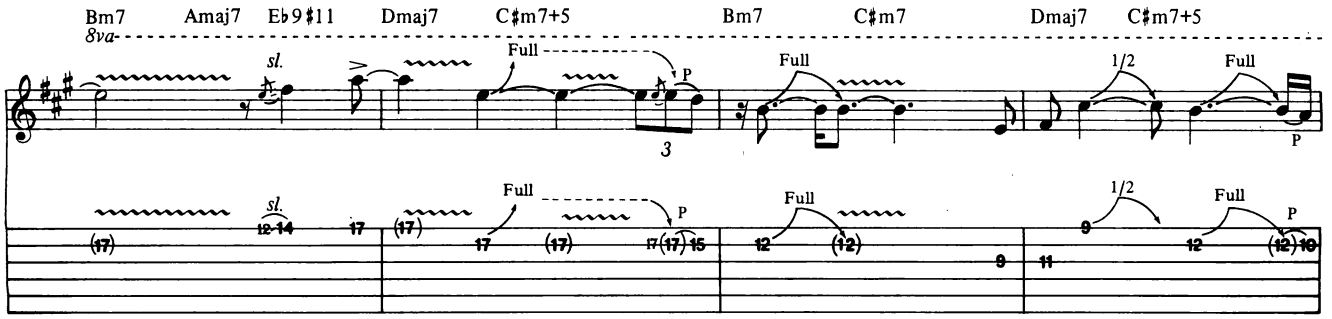
*Tap w/mid. fin. of pick hand onto fretboard.

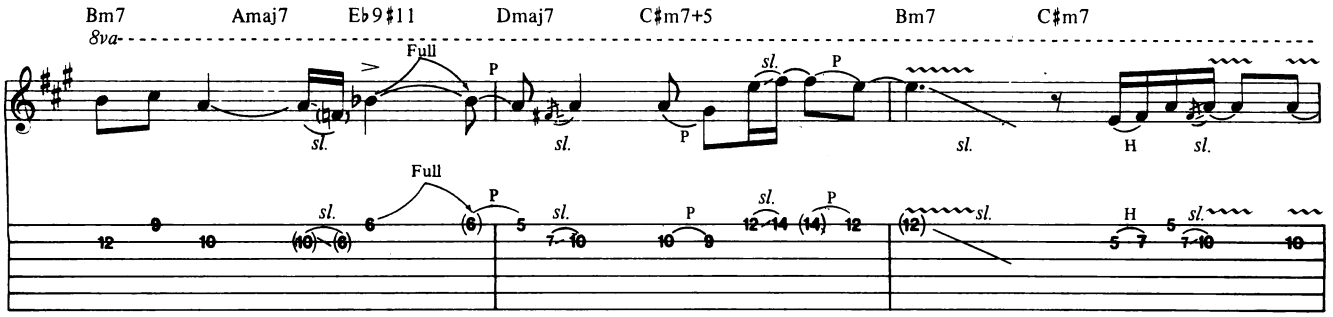







Gm7
C9
C♯9
Dmaj7
F♯7+5♭9
8va
Full
P
sl.
Bm7
Am7
D9♯11
D9
Gmaj7
G♯m7♭5
C♯7♭9
F♯m7
B7♯9
Em7(type 2)
G/A(type 2)
(Rhy. Fig. 1)
Gmaj7
F♯m7+5
Em7
Dmaj7
Dmaj7
C♯m7+5
dim.
Bm7
Amaj7
E♭9♯11
Keyboard solo
C
25
D
18
slow bend
(Rhy. Fig. 1)
Dmaj7
C♯m7+5
Bm7
C♯m7
Dmaj7
C♯m7+5
E
H


Bm7 Amaj7 E♭9♯11 Dmaj7 C♯m7+5 Bm7 C♯m7 Dmaj7 C♯m7+5
8va
sl. Full P 3 Full 1/2 Full P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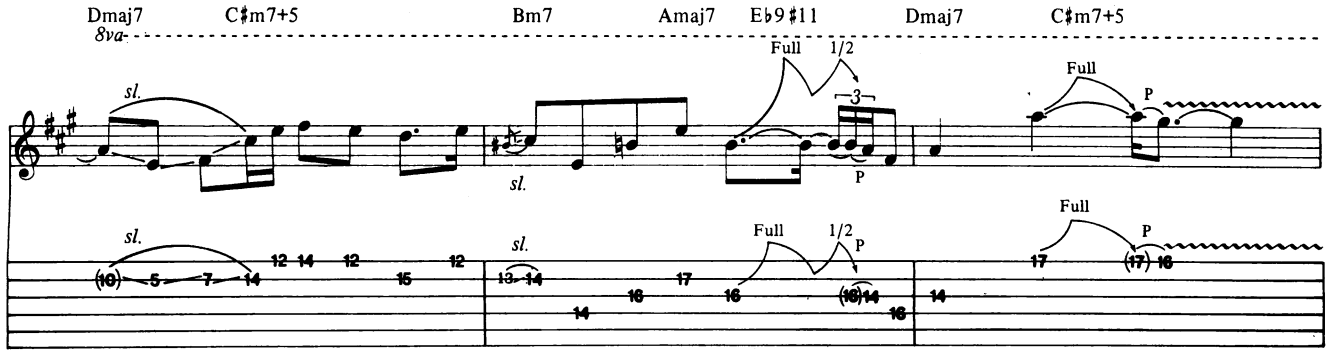
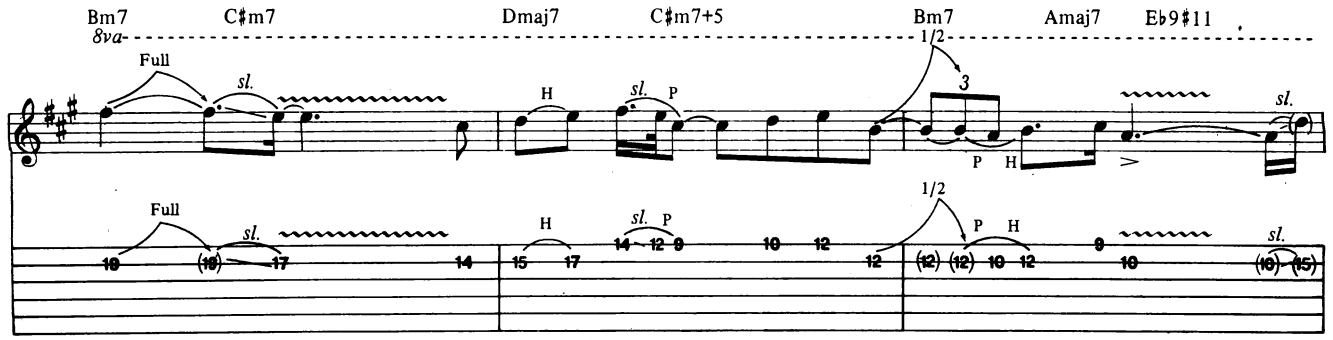
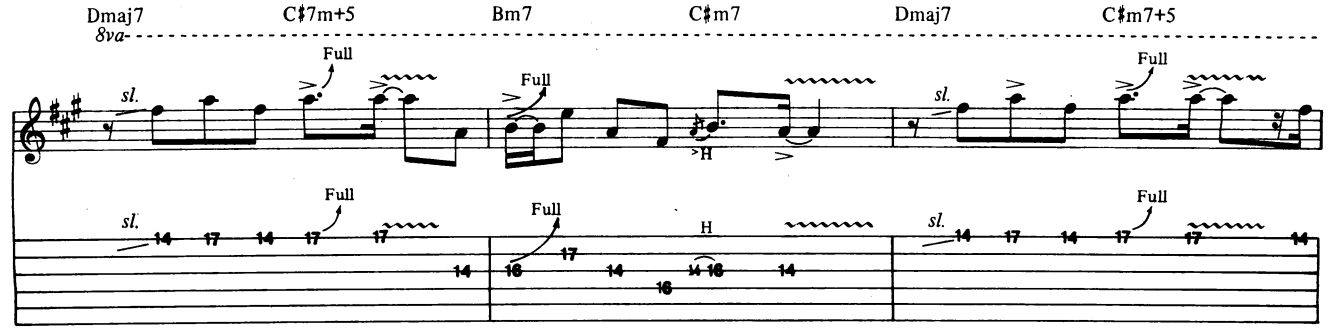
8va
Full P sl. H


Dmaj7 C♯m7+5 Bm7 Amaj7 E♭9♯11 Dmaj7 C♯m7+5
8va
sl. Full 1/2 3 P


Bm7 C♯m7 Dmaj7 C♯m7+5 Bm7 Amaj7 E♭9♯11
8va
Full sl. H P 1/2 3 P H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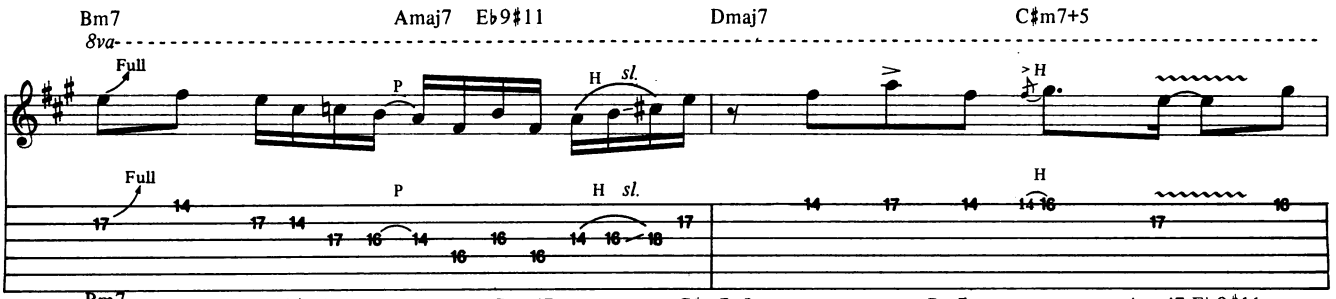
8va
sl. Full H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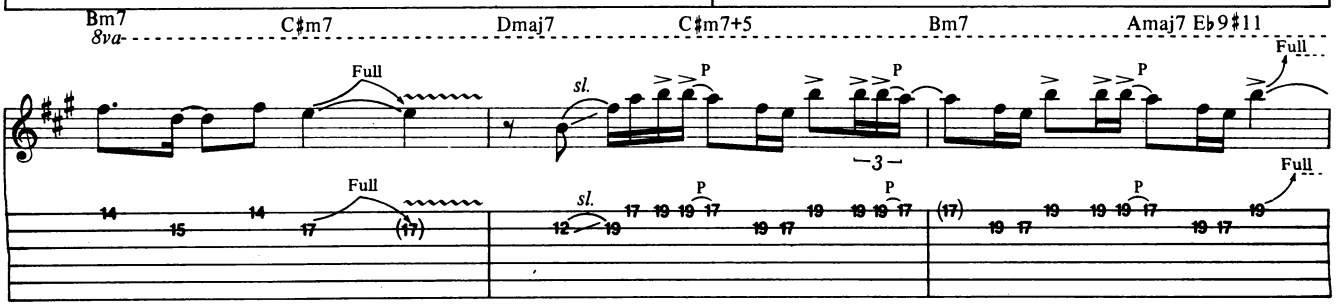
Dmaj7
C♯m7+5
8va
Full
P
H
sl.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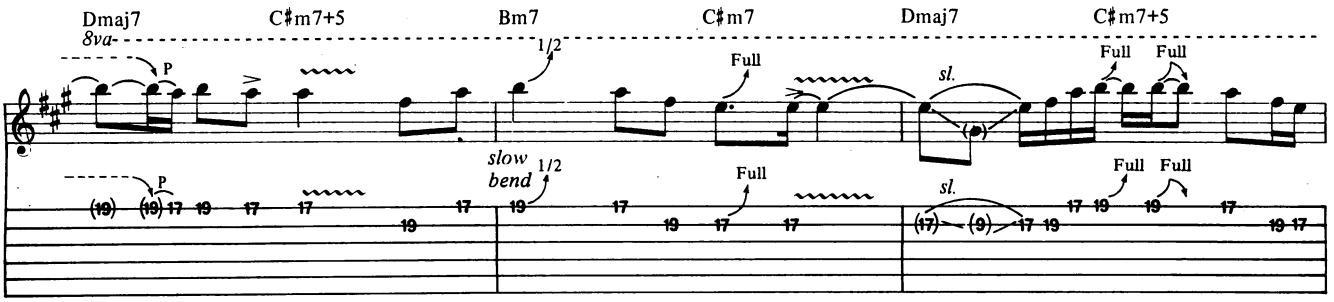
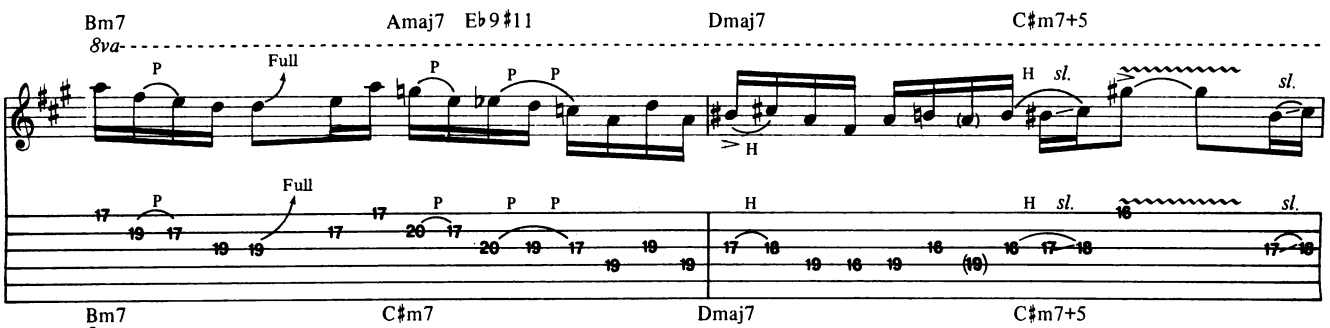
C♯m7
Dmaj7
C♯m7+5
Bm7
Amaj7 E♭9♯11
8va
Full
sl.
P


Dmaj7
C♯m7+5
Bm7
C♯m7
Dmaj7
C♯m7+5
8va
P
1/2
Full
sl.
slow bend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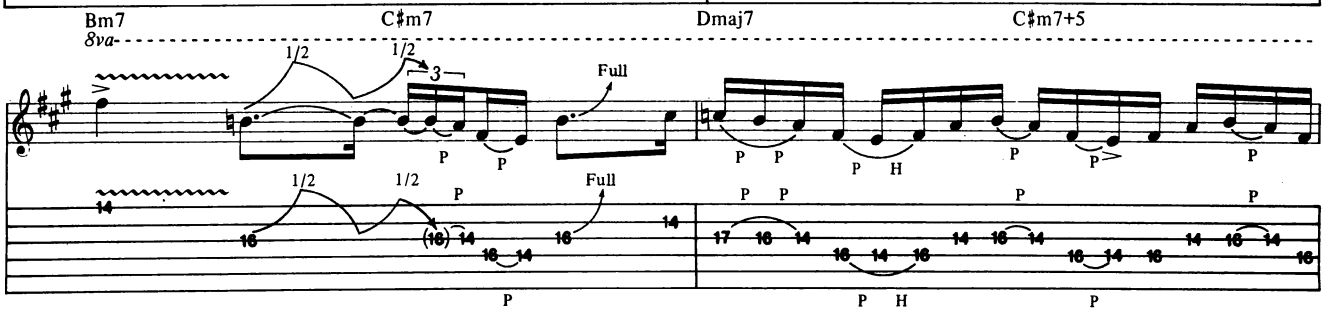
Amaj7 E♭9♯11
Dmaj7
C♯m7+5
8va
P
Full
H
sl.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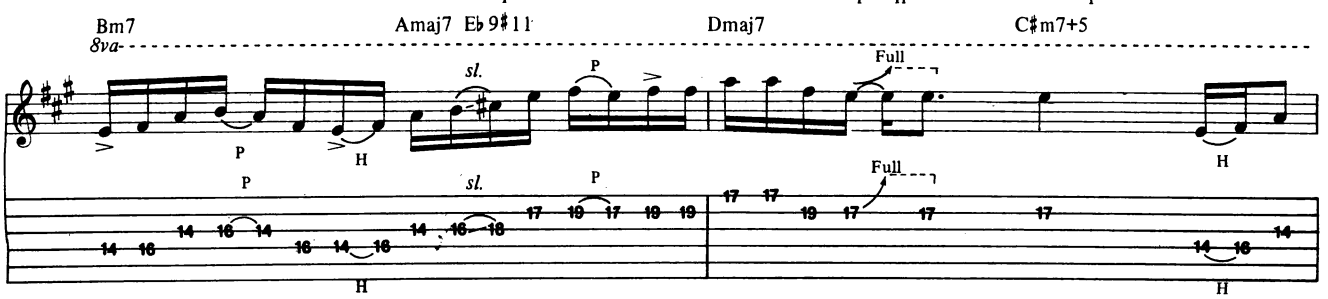
Dmaj7
C♯m7+5
8va
1/2
Full
P
H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C♯m7+5
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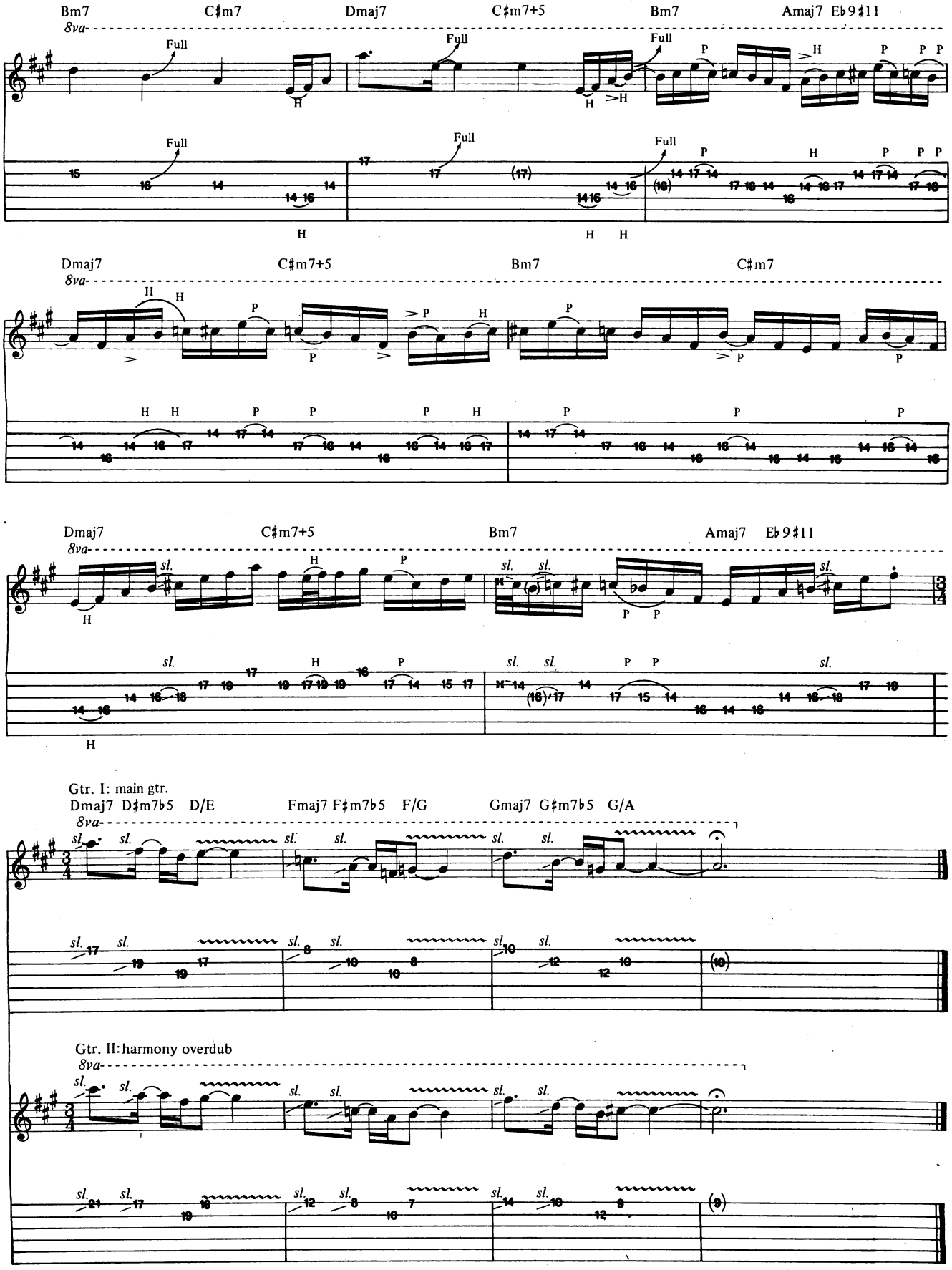
sl.
P
Full
H


Bm7 C♯m7 Dmaj7 C♯m7+5 Bm7 Amaj7 E♭9♯11
8va
Full
Dmaj7 C♯m7+5 Bm7 C♯m7
Dmaj7 C♯m7+5 Bm7 Amaj7 E♭9♯11
Gtr. I: main gtr.
Dmaj7 D♯m7♭5 D/E Fmaj7 F♯m7♭5 F/G Gmaj7 G♯m7♭5 G/A
Gtr. II: harmony overdub

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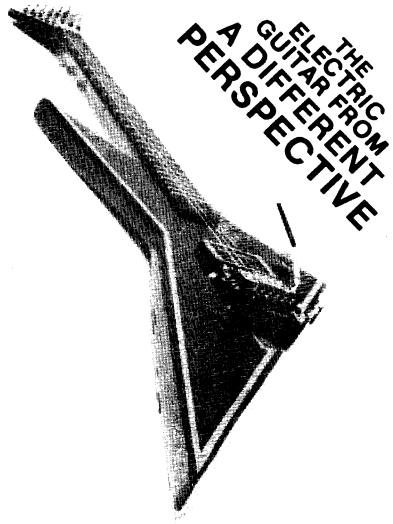

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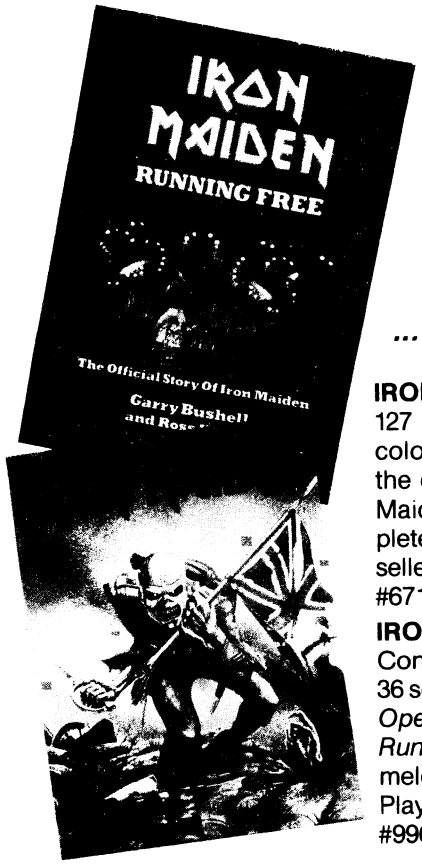

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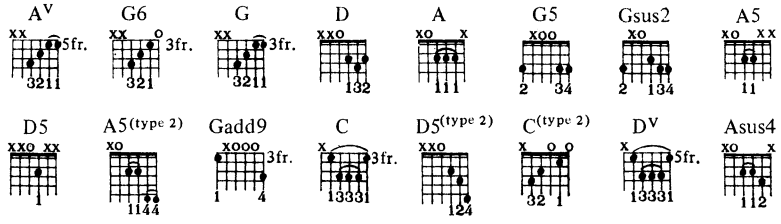
Tablature Explanation Page 56

CLOSER TO THE HEART

As Recorded by Rush

(From the album A FAREWELL TO KINGS/Mercury)

Words by Neil Peart and Peter Talbot
Music by Geddy Lee and Alex Lifeson

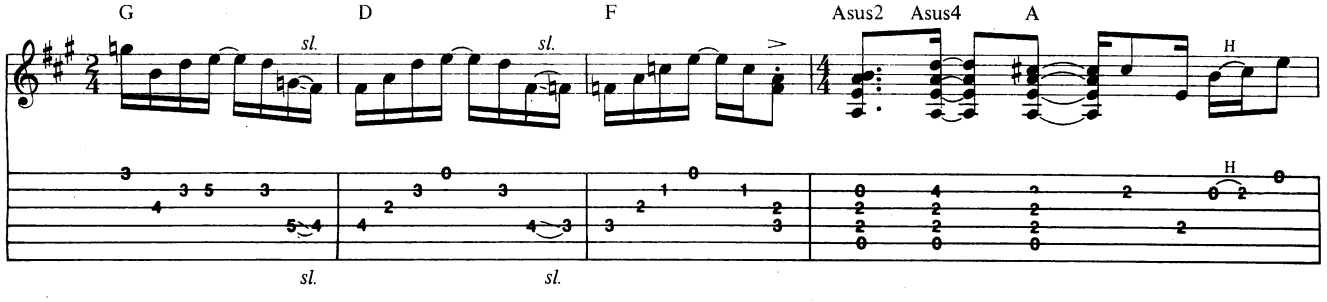


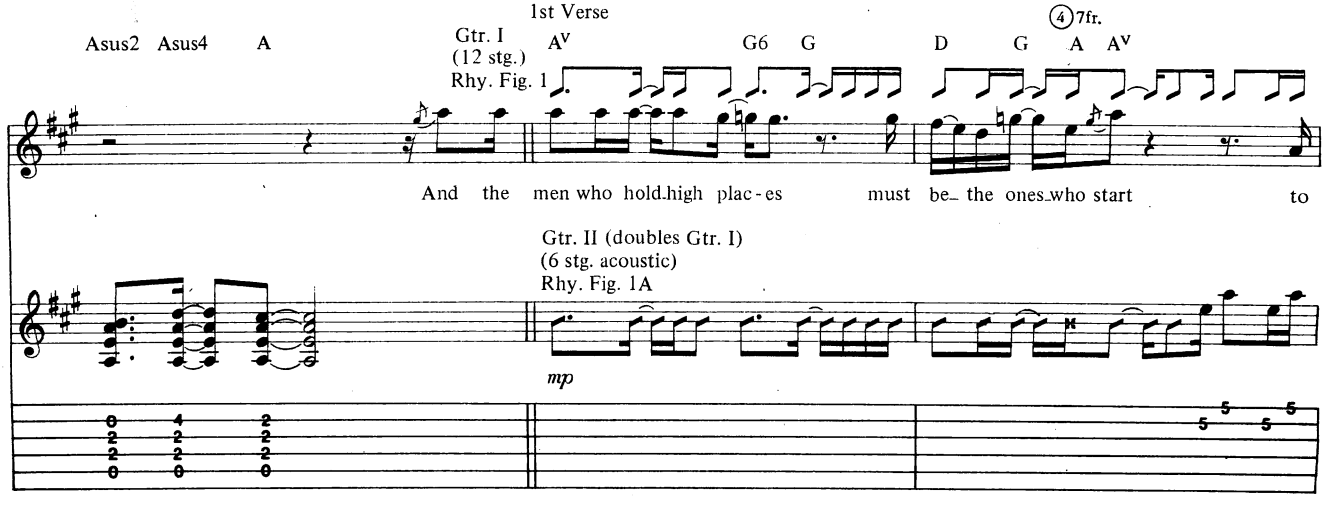
Moderately slow ♩ = 76

Intro
Gtr. I (12 stg. acoustic)
A(add9)

(Bells & synth bass enter)

mp Sustain all notes





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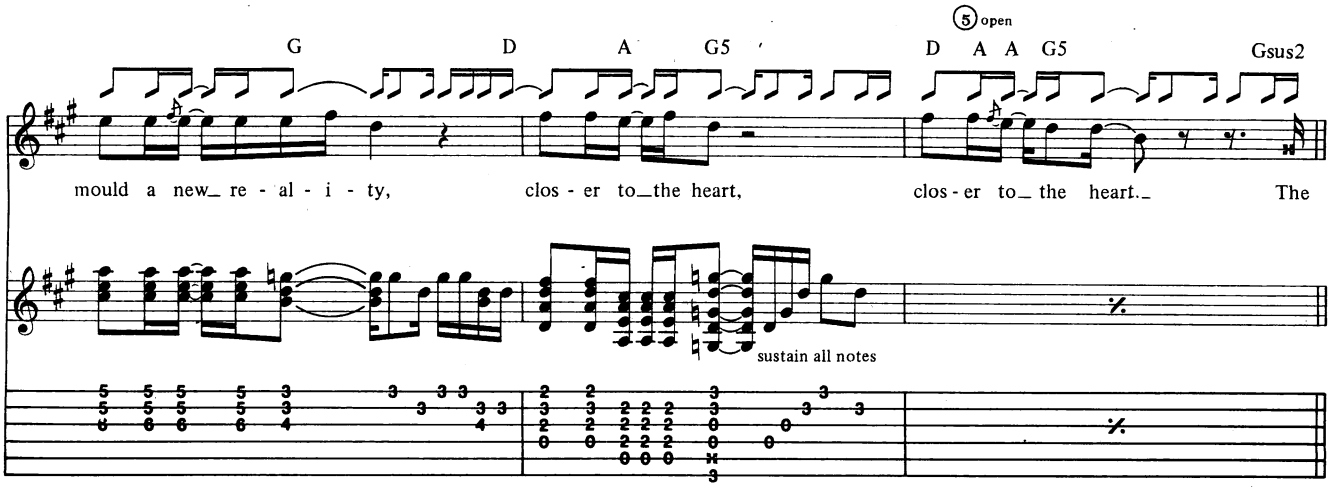
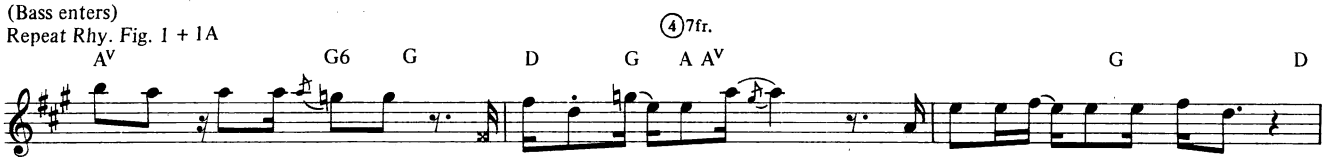
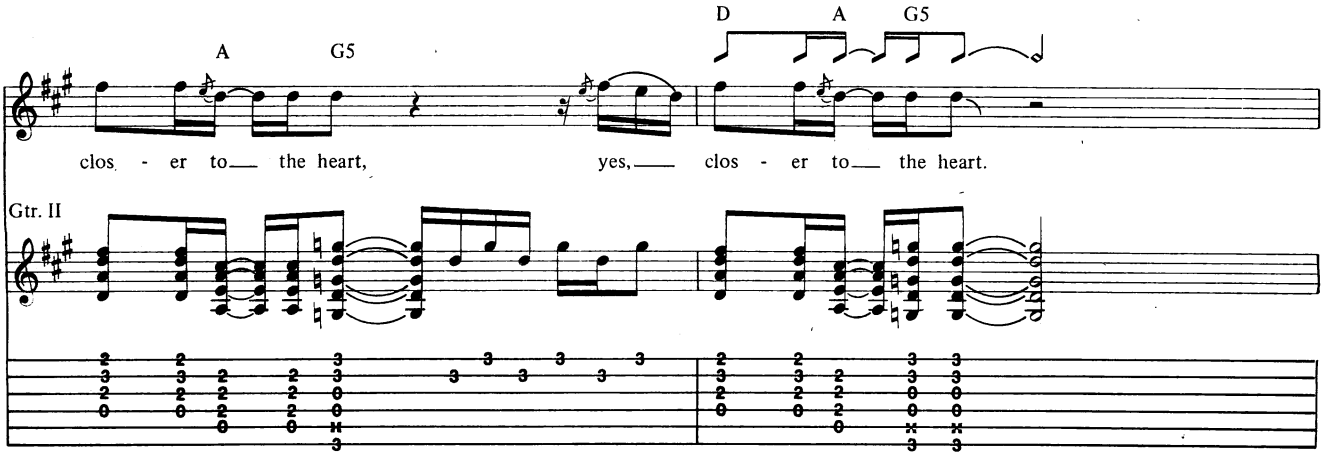
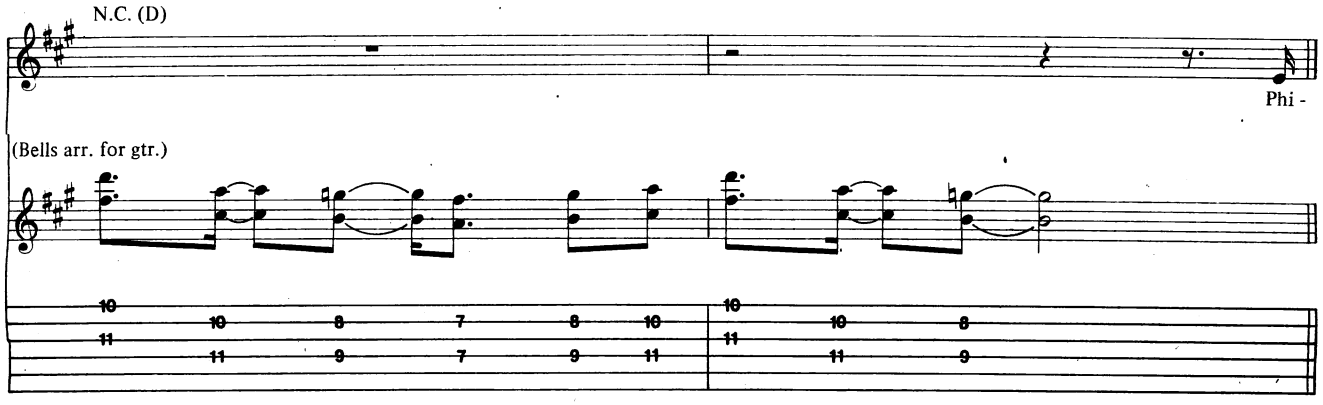


2nd Verse
(Bass enters)
Repeat Rhy. Fig. 1 + 1A





(Gtr. I & II tacet)



3rd Verse

Elec. gtr. (doubled by 2nd gtr.)

A5(type 2) G5 D G5 A5(type 2)

los - o - phers and plow - men, each must know his part, to

G5 D A G5

sow a new men - tal - i - ty clos - er to the heart, yes,

*Strike bass note only.

D A G5 D5 A5 G5

clos - er to the heart, yeah! Oh!

steady gliss.

Guitar solo (Double-time)

D Gadd9 ③open ④open G D C(type 2) ③2fr. A

Gtr. I — (upper voice) Full

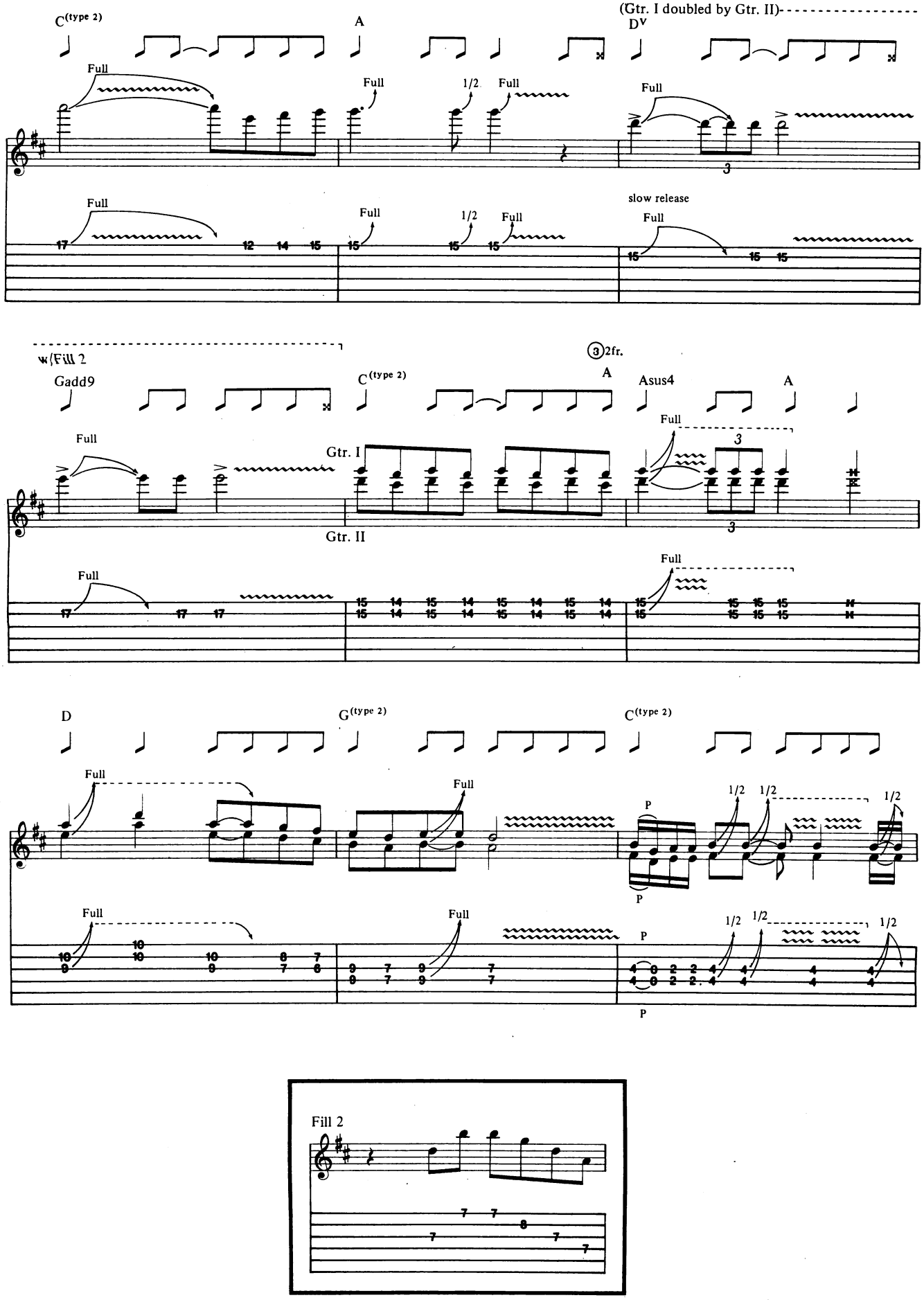
Gtr. II (lower voice) Full

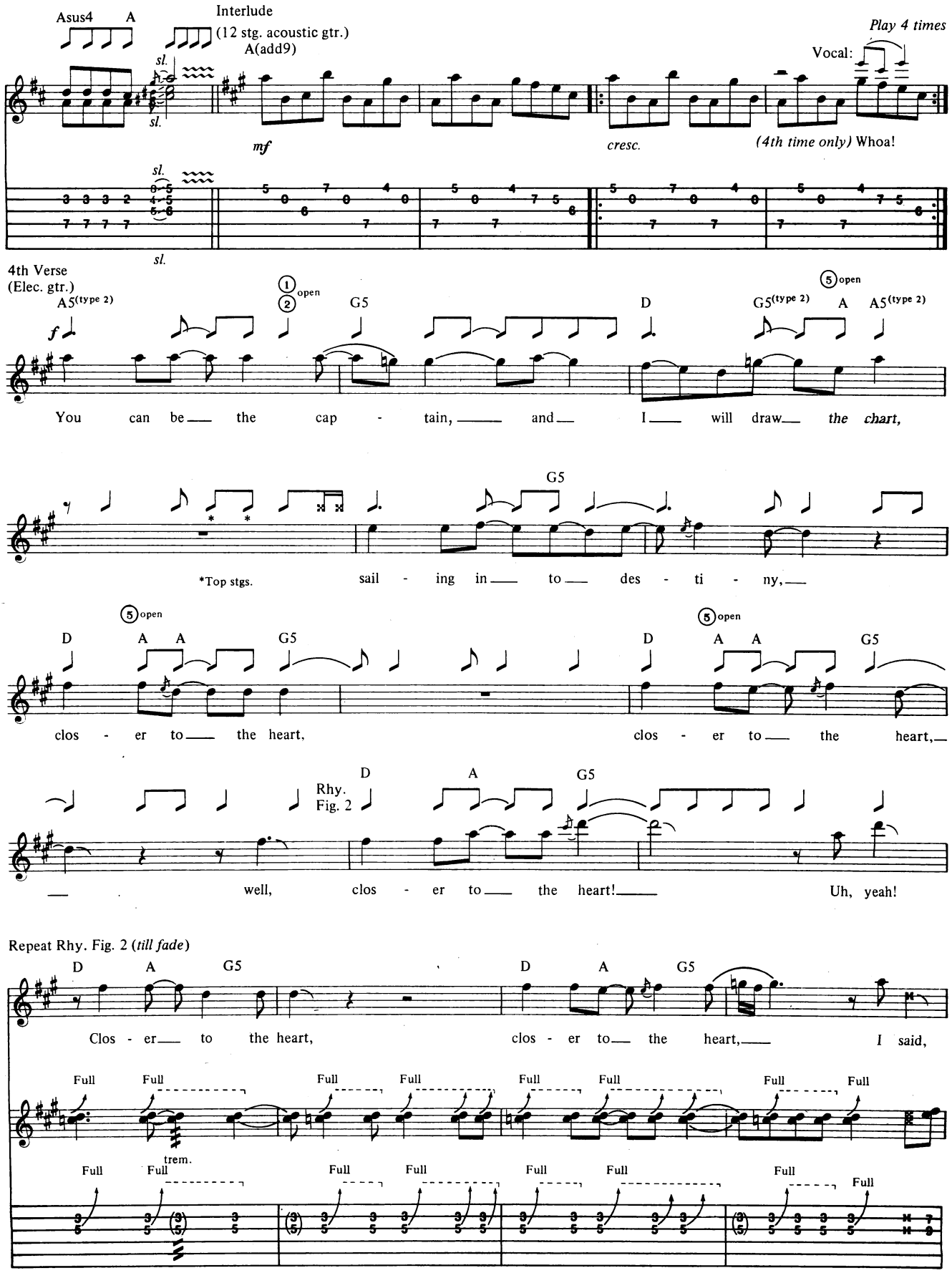
Asus4 A D5(type 2) w/Fill 1 (Gtr. II tacet) Gadd9

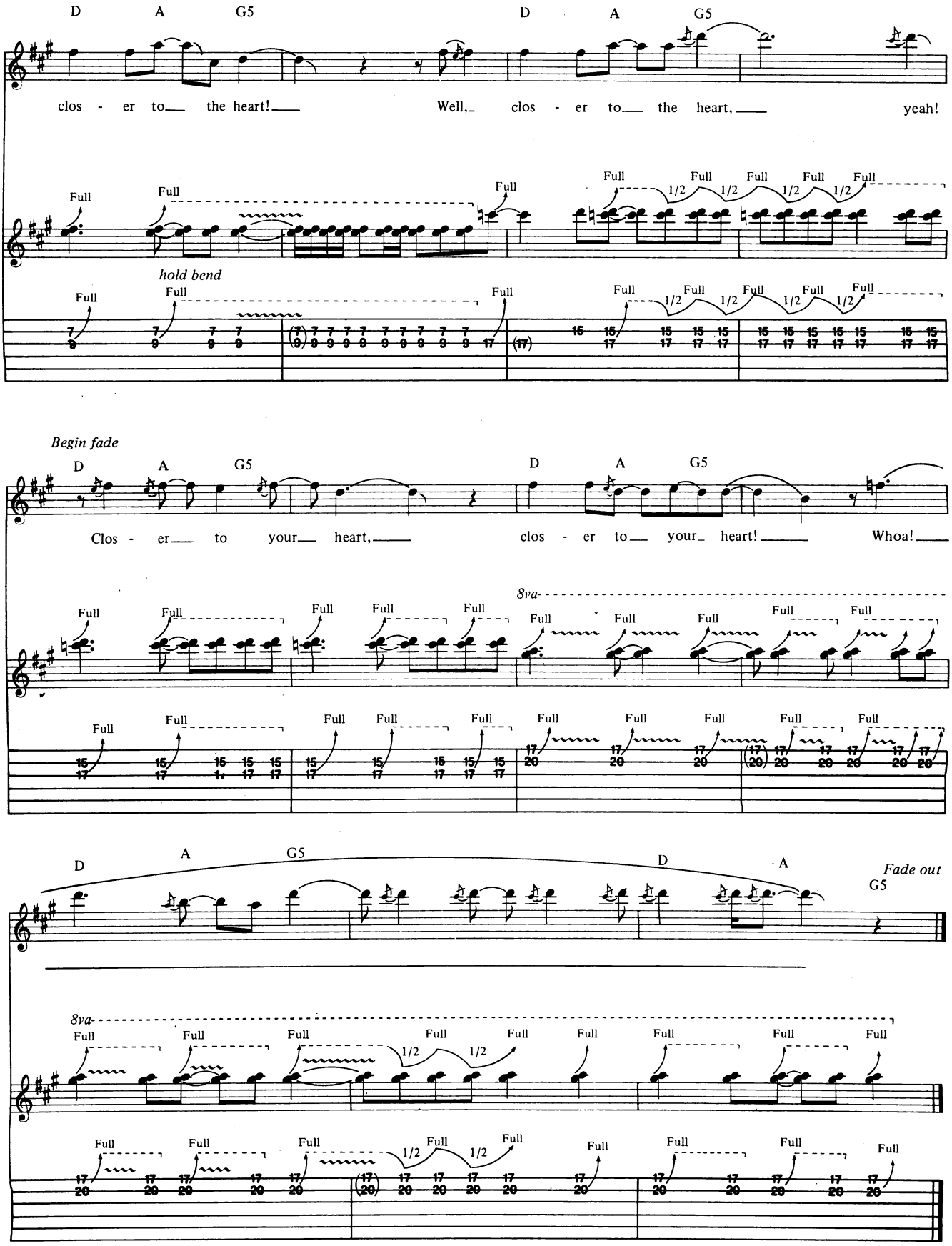
Full Full Full

Full Full Full

Fill 1


C(type 2)
A
(Gtr. I doubled by Gtr. II)
Dv
Full
1/2
slow release
w/Fill 2
Gadd9
C(type 2)
③2fr.
A
Asus4
A
Gtr. I
Gtr. II
D
G(type 2)
C(type 2)
P
Fill 2

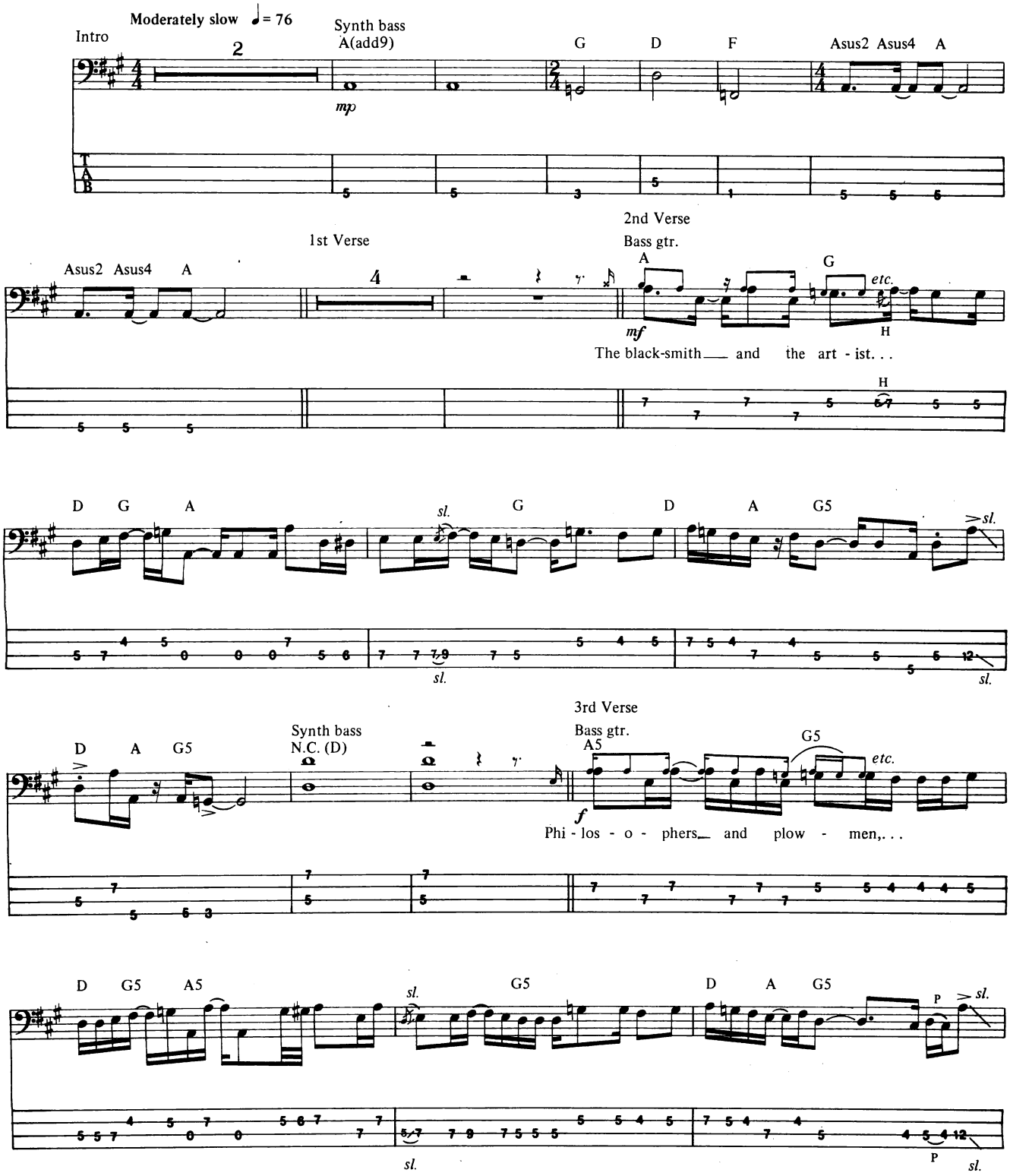

Asus4
A
Interlude
(12 stg. acoustic gtr.)
A(add9)
sl.
mf
cresc.
Play 4 times
Vocal:
(4th time only) Whoa!
4th Verse
(Elec. gtr.)
A5(type 2)
f
open
G5
D
A
You can be the cap - tain, and I will draw the chart,
*Top stgs.
sail - ing in to des - ti - ny,
clos - er to the heart,
clos - er to the heart,
Rhy. Fig. 2
well, clos - er to the heart!
Uh, yeah!
Repeat Rhy. Fig. 2 (till fade)
Clos - er to the heart,
clos - er to the heart,
I said,
Full
trem.


D A G5 D A G5
clos - er to the heart! Well, clos - er to the heart, yeah!
Full
hold bend
1/2
Begin fade
Clos - er to your heart, clos - er to your heart! Whoa!
8va
Fade out

BASS LINE FOR

CLOSER TO THE HEART

Words by Neil Peart and Peter Talbot
Music by Geddy Lee and Alex Lifeson



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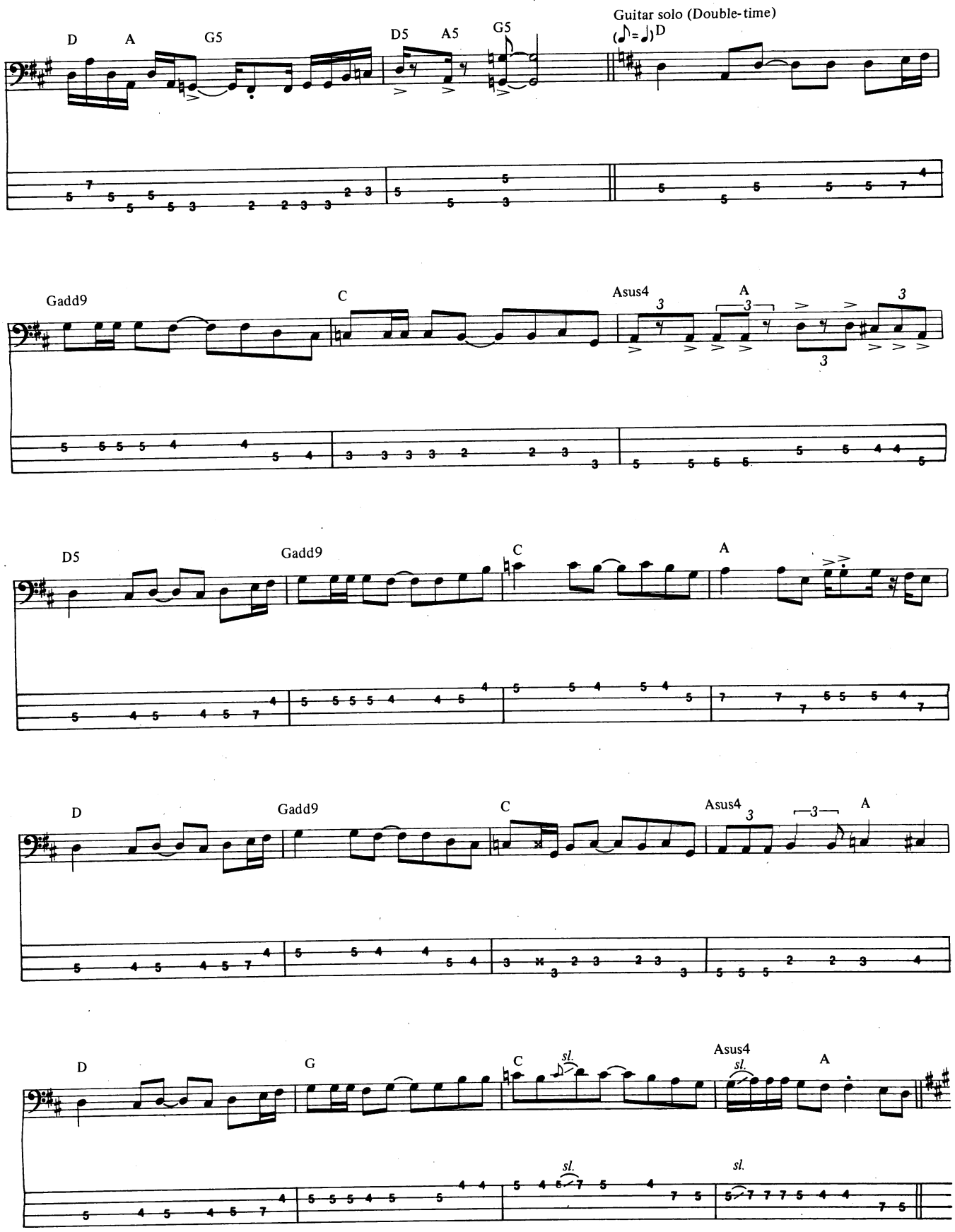

D
A
G5
D5
A5
G5
Guitar solo (Double-time)
(♪=♩) D
Gadd9
C
Asus4
A
D5
Gadd9
C
A
D
Gadd9
C
Asus4
A
D
G
C
sl.
Asus4
sl.
A
sl.
sl.

Interlude

A(add9)

mf

cresc.

sl.

f

sl.

4th Verse

A5

G5

etc.

sl.

Whoa!___ You can be___ the cap - tain,. . .

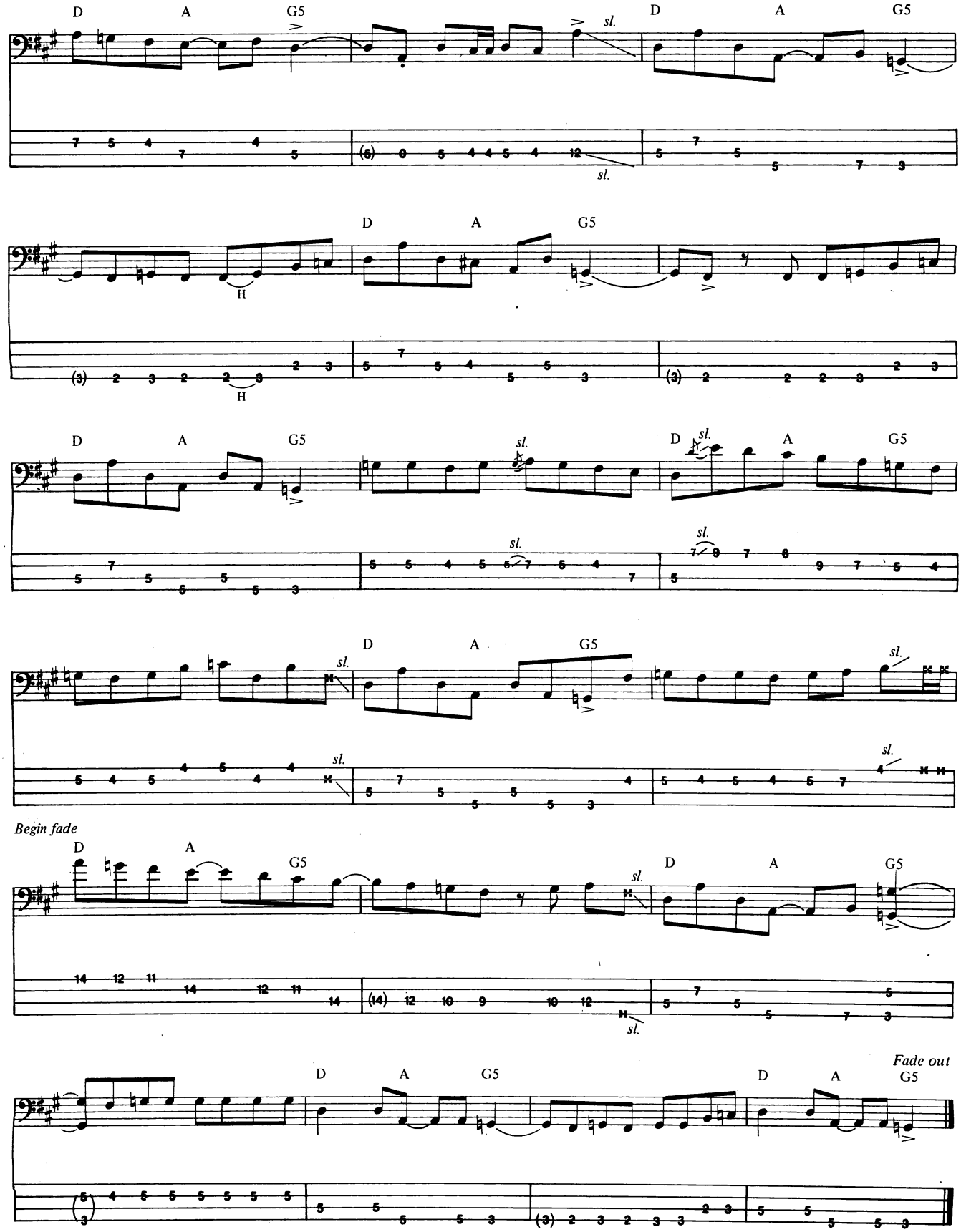
sl.

D G5 A5

G5 *sl.*

sl.

D A G5


D A G5 sl. D A G5
H
D A G5
D A G5 sl. D sl. A G5
sl.
sl.
D A G5 sl.
sl.
Begin fade
D A G5 sl. D A G5
sl.
D A G5 D A
Fade out
G5

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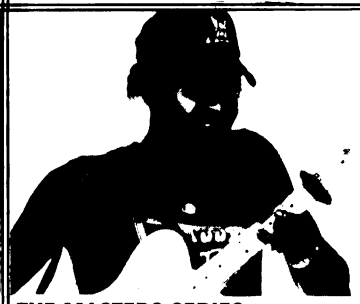

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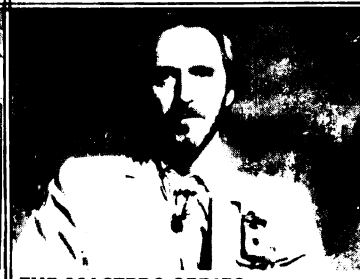

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THE SONGWRITING INTERVIEW

NEIL PEART

by Bruce Pollock

Rick Gould

Downstairs, in the labyrinthian chambers of the Meadowlands, at two minutes to midnight, is neither the place nor the time one would be expecting to discuss the course of American Literature. "When you look at Herman Melville and Henry James, Nathaniel Hawthorne—the turn of the century American school of writers—and how writing developed through Sinclair Lewis, Theodore Dreiser and then up to Scott Fitzgerald and Ernest Hemingway, there was a tremendous progression, but at the same time an elimination. That progression of writing was a process of stripping things away and eliminating the inessential, making, in effect, the right word do the job of five approximations."

And neither would you expect the drummer of a world-renowned arena-resounding rock band to be conversant with the subtleties of Black Humor. "I love writers like Thomas Pynchon and John Barth and Tom Robbins. To me Robbins is the quintessential modern writer because he's funny, he's profound, he's sexy, he's irreverent, he's dirty, he's hip. He's everything I would like modern writing to be."

If you're talking rock lyrics, you'd have to consider Neil Peart, Rush's resident drummer/lyricist, as today's quintessential songwriter. Unashamedly intellectual in a world of lip-readers, Peart is the thinking man's wordslinger equivalent of Yngwie Malmsteen. What the flashy Swede does with notes, sheer manual dexterity, the loping Canadian accomplishes with words, a verbal drumbeat that is as much a part of Rush's sound as Alex Lifeson's guitar or Geddy Lee's bass. Speaking, in fact, in the same shifting time-signatures that characterize Rush's music, Peart is in total command of his mental resources, analyzing, conceptualizing, pontificating about the lyrics that are near and dear to his heart, an near and dear to the hearts of Rush fans the world over.

"I can take someone like T. S. Eliot, who has influenced me greatly over the last few years, and realize that what he was doing was just throwing so many images at you all the time that you were left dizzy. But at the same time you were left with something. You were left with a sense of unease, a sense of stepping into something mysterious, of almost stepping into another dimension. So I use that idea. On a song like *Red Lenses* from the **Grace Under Pressure** album, I tried to construct a series of ongoing images that just came at you. The color red was the theme of it, but I twisted it in so many ways. It was the hardest song I ever wrote, because I was trying not to say anything, and each line was saying something but at the same time it was trying to be so obscure and so oblique about the way that I went around saying it—on purpose. It seems confounding, but in the end you're left with something. T. S. Eliot's poetry is the same way to me. At the end of it I don't really know what I've read, but it comes back to me. When I think of ***The Lovesong of J. Alfred Prufrock*** or ***The Wasteland*** I can't quote lines from them, and I can't say I understand everything that was said, but they move me."

With a catalogue of standards that includes *Big Money*, *Tom Sawyer*, *The Spirit of Radio*, *Closer to the Heart*, *New World Man*, *Vital Signs*, *Distant Early Warning* and *Limelight*, you'd think Neil Peart would be content to relax atop the shelf of lyrics he's given his many fans to ponder. But, like the relentless perfectionist he is, Peart is driven to grander vistas of achievement. "For me, prose is where it's at," he says, a rare lapse into the vernacular. "I'd love to throw away the limitations of verse and be able to express myself in a much broader medium. To be able to write in sentences and paragraphs and whole chapters and sub-chapters appeals to me greatly. Someday I would love to turn out just one good short story."

So, while we've got him on our turf, working in the medium of the song lyric, we sat Neil down and grilled him extensively about his approach to his craft.

Were you a student of songs before you started writing them?

No, but I was a student of words and a student of rhythm. I think as a listener to music, lyrics were strictly tertiary to me. First there was the song and then there was the musicianship, and then, after I already liked the song, there were the lyrics. There's no way I'll ever like the lyrics to a song that I don't like. It's an essential relationship. So I never really paid a lot of attention to lyrics until after I started writing them, and then it became a craft, like drumming. If I weren't a drummer I don't think I'd spend a lot of time thinking about drumming or drummers. It's something I became aware of as my involvement with words became more and more active and intense. At that point I started to become more aware of the techniques. I learned about rhymes and learned what's a real good rhyme and what's a false rhyme, what's a rhyme for the sake of convenience and what's a carefully constructed one. I have a very rigid set of values in those terms. I'll never rhyme just for the sake of it. I hate semi-rhymes.

With some of the words you use in your songs, it seems the lyrics must have been written before the music.

It essentially goes both ways, but I think being a drummer has been very helpful to me. I have a good sense of the music of words and the poetry of words and what makes a nice-sounding and even a nice-looking word. For instance, Territories as a title appeals to me as much to look at as it does to listen to. I find that the more layers a word or a series of words offers to me, the more satisfied I am. So if I can get a series of words that are rhymically interesting and maybe have some kind of internal rhyming and rhythmic relationship, plus at least two layers of interpretive ideas in there too, the more pleased I am. I love to sneak little bits of alliteration in—even if it would never be recognized. It *is* recognized. It's like, the more you put in it's always there and even sometimes the more you take out, it's still in. I do like to get away with

unusual words, but there are limits. There are some words that are not good to sing. They can sound good and look good and feel right in the context of a piece of verse, but when I go over them with Geddy, he'll complain to me that either I've gone overboard with the alliteration or there are certain vowel-consonant combinations that, from a singer's point of view, are very difficult to deliver because you have to think so much about the elocution of those syllables that you can't possibly deliver them with the necessary emotions. There are things that Geddy suggests to me from a singer's point of view that help me a lot.

Are you thinking with the drum track in mind when you write lyrics?

Oh definitely. Being a drummer helps me a lot, because words are a subdivision of time. Sometimes I give my verse to Geddy and he's perplexed by how he's supposed to deliver it and I have to try to express it with my toneless delivery. Things have to be phrased in less obvious ways sometimes, across a bar line, with one syllable stretched and another compacted. In a song like *The Manhattan Project*, where it was essentially a documentary, I wanted the delivery to be like punctuation, and the chorus had to be more passionate and more rhythmically active. It was hard to express exactly how I wanted it. The first time we worked on the music, they had phrased the lyrics in a very slow manner and I had to protest. The phrasing of the line was two short lines and then a long line and two short lines and a long line. There were internal rhymes and internal relationships among the words and within the delivery that had to remain intact for it to make sense at all. It was so carefully crafted that it couldn't be delivered any old way.

When you come up with lyrics do you have your own melody?

Yes, but it's purely arbitrary. Sometimes it can be the most childish melody or the most unrealistic one, or sometimes the melody to another song entirely. But it's just a framework; it's a written structure in my mind that allows me to go forward and to have something on which to hang all the rhythms, and it allows me to be adventurous and not be satisfied with the rhythmic basics. Being fairly adventurous rhythmically as a drummer, I'm driven that way lyrically. I like to stretch lines and play with phrasing. The more I became appreciative of singers I understood what phrasing could do for lyrics, how it can make them come alive. The first time I hear words sung is really when they come alive for me. When they're written on a piece of paper, it can be satisfying technically, but whether they work or not really happens when I hear Geddy sing them for the first time.

You obviously don't turn these songs out in one sitting.

Definitely not. Sometimes the gist will come at one sitting, but the process of refinement will be very laborious. A lot of times I'll have a basic idea and a layout; usually I like to have a verse/chorus organization before I go to the other guys with it. Geddy, being the singer, has the greatest amount of input lyrically and he might suggest some little key twists that will help.

Do you have certain parts of the year when you do your writing?

Yes, but the important thing is to keep those divisions external. They're limitations as opposed to compromises. What I find important are two other things—inspiration and craftsmanship. Those are things you cannot compromise. When an inspiration comes to you, it doesn't matter how inconvenient it is, you must take advantage of it at the time. So I keep a notebook all the time and always force myself to write down any cogent thought, however sketchy it might seem, whether it's a title I like or a phrase I like or even just an image that I would like to develop or a theme I would someday like to address. So by the time we reach the writing period, I'm prepared. That's the ironic part of it— you set aside a month or two months and say, ok we're going to write songs now. Obviously, anything creative doesn't work that way. But if you already have that part done, if you've already yielded to the spontaneity and the inspiration at the proper time, and had the discipline to take note of it, then you can literally sit down at a desk on the first Monday morning of the writing period and start sifting through pages and pages.

I keep things forever, and then, as I use them, I cross them out. As a page gets too full of things crossed out, I re-copy the things that haven't been used yet. Some things sit in my notebook for ages and ages, and then sometimes a catalytic idea comes, because it's never just one idea. For me no song is ever written on one idea. It takes probably four or five things and then I have to find the common parallel that will either unite all of those things, or at least give them some kind of linear flow. I think in anyone's experience, your thoughts will tend to follow a pattern and evolve around a nucleus of things that you're sensitive to at a particular time. All those things will collect together automatically. If you write a short story you have the luxury of developing all those things in a very relaxed form. Lyrics are a tremendously demanding form of discipline; it requires precision.

Do you have a special room where you work?

Yes, but it's been a different one with every album. Basically I just need a table and a chair and my rhyming dictionary. On the last four or five albums we've worked each time in a different place, but in each there's been a room where I can go to have quiet and to be able to think. You need solitude for the amount of concentration that it takes. I try to get to writing as early as possible, before anything else becomes distracting. So I'll generally spend the whole day writing. Geddy and Alex work on the music during the daytime while I work on the lyrics, and we all get together after dinner to work on arranging and rehearsing the songs. So, in essence, days are devoted to individual work and the evenings are devoted to collective work.

Did you all ever work together in a kind of spontaneous atmosphere?

Not very comfortably, because for me the craftsmanship is important. I'm not happy with spontaneity musically either. I think you take such a chance. It's the same with those ideas you wake up with in the middle of the night. Sometimes you write them down and you wake up in the morning and go, 'What?' And you rip it up and throw it away. Other times you save it. We do, musically speaking, have improvisational periods during our soundcheck or just when we're playing together, and we record them and at the end of the tour we sift through them and look for anything that happened that was magic. And there are ideas that we can mine out of there, taking advantage of the spontaneity of one day's mood. But to go on stage and expect people to indulge you; that doesn't work. I prefer organization. I don't like lyrics that are just thrown together, that were obviously written as you went along, or the song was already written and the guy made up the lyrics in five minutes. I can tell—craftsmanship speaks. It's the same with reading books. I admire writers who have obviously worked and worked over what they've done, to make sure it's clearly presented and as beautifully presented as it can be. And there's nothing like time and careful work to make that happen.

Have you adjusted to your own rhythms of writing?

For me, the important thing is to do the inspirational part of it when it happens, so I never have to go there with an empty book. At worst, if I'm stumped I can just put the work in progress aside and I have pages and pages of other things to look at. I'll just sit there and leaf through those and hope something will connect, and generally it will. But the important thing is to be enough ahead that it's not scary, because if you get frightened, that's when writer's block will occur. I never want to be in that position. There have been things that I've tried to write that haven't worked out, but I've been able to find out early. You don't have to write 200 pages and then discover you're working at nothing. By the time you've gone through a verse and a chorus and you've shown it to the other guys, you can see if it's not working. It might be a satisfying technical exercise. I can be satisfied that I achieved what I set out to achieve even if the song wasn't used.

So you basically do a verse and a chorus and show it to the others?

More often than not it's complete. I'll have a series of themes or a series of verses. Sometimes they become reversed. I'm very much in love with middle eights. It's something I really love as a musical and lyrical departure. So a lot of times I'll have a song that'll have a verse, chorus, verse, middle eight—the classic thing. But then when the other guys get hold of it, it'll be turned around and the middle eight will become the chorus or the verse will become the chorus.

Someone will come back and say, we need four more lines?

Or the opposite, where there'll be two lines too many. Or a song just wants to be structured a different way musically. Those things are never negative. They're always a challenge. Sometimes it can't be done, and if you have truly done a good job and distilled the lyrics down to their most essential form, there's not much you can do with it. But if the music's demands are stronger, and if the lyrics can be messed around with, that's very exciting to do.

Do you ever work to a finished melody?

Very often the guys will have worked on something musically and made a tape of it for

which they have nothing particular in mind. *Grand Designs*, on the last album, was done that way. They had the musical ideas laid out and just made a little tape for me with guitar, keyboards and drum machine, and I had that. So, again, if I'm stumped on something that I've been working on, I pull out that tape and try to close my mind off for a minute and listen to the tape. *Chemistry* was a true collaboration between the three of us. The other guys had a couple of key phrases they wanted to express, so they gave me the music. That was easy because all the groundwork was done. Playing with words comes so much easier than having to dream up the whole thing.

Does the concept of each album start with you?

Usually there isn't a concept. This album was the very first time that I decided from the beginning that I wanted my main theme to be power and I was going to address as many different vignettes of power as I could. In the past there have been themes in each of the albums, but they have been more after the fact. For instance, on Grace Under Pressure, the theme of that title seems very obvious in each of the songs, but in fact it came after, and the songs were each being written about different reactions. The theme of that album, to me, is pathos, and it came about through sometimes third-hand experiences, but most often second hand, observing my friends. That was a period of time when a lot of people were out of work and having difficulties in terms of self-esteem. They had reached a point in their lives where they felt they should be established and they weren't. People were having life crises not only in employment, but also in terms of their romances. All of those things came to a head in my perception and I was writing with a great deal of empathy. It wasn't always understood by either listeners or critics, but that was the stem of it all. So, after the fact I realized that the theme of the album illustrated the 'Grace under pressure' concept. That album was made under a great deal of difficult circumstances for us personally, too.

Doesn't it seem to you that sometimes a group is categorized for its music, but its message isn't considered as important as that of an individual singer/songwriter?

That's ok; as a member of the audience it was that way to me, too. If people don't want to take all the trouble interpreting lyrics that I took in creating them, that doesn't bother me, because I'm a musician first and not just a lyricist. I only spend two months out of every two years doing that and the rest of the time I'm a drummer.

Do you feel that Rush is the best vehicle for your self-expression—or do you have a goal to express yourself elsewhere too?

That's complicated, because being a drummer first, the kind of liberality I have in Rush is important to me. Stylistically I never feel limited as a drummer and that will carry over lyrically, too. There's no way I'll ever write anything good that won't be suitable for Rush. On the other hand, I have written things with which I was happy but which didn't fit into the scheme of things at a given time. But I have no trouble putting those away. Those things always lead me on to something else. We have musical ideas all the time that never get fully developed, but at the same time they lead us on to another area. Or even things that do get developed and recorded, from an artistic point of view a lot of times we're not satisfied. At this point we've gone through several periods of different stylistic approaches, different areas of influence and at this moment they might seem indulgent to us or naive, but without that experimentation we couldn't have arrived now at the ability to write a five or six minute song and put everything into it that we do. We can write a song that will have complicated time signatures but it won't be five minutes of that. It'll be two minutes of that. But the point is that now we have such comfort with that type of thing that we can change types of signatures three or four times in a song very comfortably.

I went through periods the same way lyrically of being over-ornamental and spending a lot of time developing an atmosphere lyrically. I don't do that anymore. I want five words to do what I used to use five lines to do. I'm fairly satisfied with my body of lyric writing over the last four or five years, but prior to that it was strictly kindergarten, strictly groundwork and experimentation. Musically, too, I don't have much use for our stuff prior to 1980. That's not negative. That's the way it should be, because we were honestly experimental. We pushed ourselves over our heads a lot of times and we were grappling for some kind of grip on the technique that we were aiming for.

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Do you feel you have to distill your material to get it played on commercial radio?
No, I don't. The hardest thing is to have something that's both personal and universal. To me, that's the aim. I try to find something that moves me—a lot of times it's anger, but sometimes it can be pathos or it can be joy. I can be thrilled by the world at large or by nature or by some small experience. Adolescence is a common theme for me. The crossover between innocence and disillusionment is something I have addressed a lot, because I know it's something I can personally relate to and illustrate but at the same time it's universal. I don't want to just be confessional, like a Joni Mitchell. That's an area I've tried to avoid; at the same time, that's what gives you personal involvement, and without that impetus sometimes it's hard to get going.

Fortunately, I'm very prone to anger, very prone to outrage in the way people act and the way they treat each others and the world we live in. So all of these things act as an impetus to me, but I couldn't write only about my own areas of outrage. I like to find those and translate them into something that is universal.

Do you feel that your best lyrics have become your best songs?
No, not always. It's weird how it goes. There's so much chemistry involved and there's so many intangible things that happen. There are ones where the music has been better than the lyrics or the lyrics better than the music. I think *Middletown Dreams* is a good marriage of lyrics and music. *Mystic Rhythms* is another one.

You said there's a magic moment when you hear a song for the first time. Is there another magic moment when you conceive of a song for the first time—or finish it for the first time?
That's a good point. I think the joy of creation is very overrated. The irony of it is that the moment goes by so fast. When I'm working on a piece of lyrics and I have the theme of it going and I'm working away, there is that moment when I realize, yes, this is going to work. But then I'm gone. I'm gone into making it work. And then the knots in the brain start to become untied. I'm figuring out, ok, this line goes to that line, this verse to that verse. You can't just sit back and go, oh, I'm great. The moment is great, but you can't just sit back and feel fulfilled by it. To me the most satisfying time of making an album is the writing period. We listen to a demo, and yes, this is exciting, and it's what we wanted it to be and it gets you off. That is the ultimate return that you will get from the song. And then you'll spend another six months recording the basic tracks, doing the overdubs, doing the vocals, doing the mixing. At the end of it all there's no joy of creation; there's no sitting back and going, 'This is finished and wow, I'm so happy,' because you're so tired and drained from all of the mental demands. You don't have anything left to throw a party. In the demo period the rewards are instantaneous.

Is there another level where you see a song you've worked on and believed in going over with the audience?
You picked out a very important thing, because at the end of an album it's impossible for us to judge which songs will truly be popular and which won't. We're inevitably surprised. And then there are songs like *Vital Signs*, from our **Moving Pictures** album. At the time it was a very transitional song. Everybody had mixed feelings about it, but at the same time it expressed something essential that I wanted to say. That's a song that has a marriage of vocals and lyrics I'm very happy with. But it took our audience a long time to get it, because it was rhythmically very different for us and it demanded the audience to respond in a different rhythmic way. There was no heavy downbeat; it was all counterpoint between upbeat and downbeat, and there was some reflection of reggae influence and a reflection of the more refined areas of new wave music that we had sort of taken under our umbrella and made happen. That song took about three tours to catch on. It was kind of a baby for us. We kept playing it and wouldn't give up. We put it in our encore last tour—putting it in the most exciting part of the set possible—and just demanded that people accept it because we believed in it. I still think that song represents a culmination—the best combination of music, lyrics, rhythm. It opens up so many musical approaches, from being very simplistic and minimal to becoming very overplayed. Everything we wanted in the song is there. So that song was very special to us. But we had to wait. We had to be patient and wait for the audience to understand us. ■

Did you ever listen to a great guitarist and wonder how they got their sound? A lot of the time, it's because they really know how to use their effects. The sound of this set-up is reminiscent of Andy Summers' guitar style from "Every Breath You Take." In this set-up, the CE-3 Chorus is set to Mode 1 where the output is the direct signal plus a positive-phase effect signal. Two delays are used to combine a short reverb-like delay with a longer slap-back delay. The stereo output of the Digital Delay is sent to two different amps. Play this with the pick-up in the center position, picking while slightly muting the sound. Try it out today at your BOSS dealer. BOSS Products, RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141. BOSS®

JAMES HETFIELD & KIRK HAMMETT

by Marie A. Cruz

METALLICA

PULLING THE RIGHT STRINGS

Giving new meaning to ***Webster***'s definition of thrash (thrash *vb*: 1. to make move violently or wildly; beat 2. to defeat overwhelmingly. thrasher *n*: any of a group of gray to brownish American songbirds), the four mutant songbirds of maniacal metal called Metallica may be the garage band equivalent of the condor, a nearly extinct breed risen from the ashes of antiquity, to rattle the rafters of the sky with their thunderous chords. Opening for Ozzy Osbourne on his nationwide tour, these true thrashers moved about violently and wildly, giving their instruments a severe beating, in the end defeating overwhelmingly any thoughts that they were a mere opening act. Freeze-framing lightning in their songs, igniting the stage with their scorched earth sounds and down-to-earth style, the men of Metallica create a ferocious musical and mental assault on the senses that is not for the faint of ear, heart or stomach!

With **Kill 'em All, Ride the Lightning** and **Master of Puppets** behind them, this San Francisco quartet may offend some geriatic metalheads with their brand of uninhibited aural frenzy. But to the growing legions of a new generation who hunger for the real thing, Metallica quenches their thirst like no other new band in recent memory. As it was in the beginning, so Metallica proves it can be in the present. **GUITAR** sat down with Kirk Hammett and James Hetfield to further reflect on Metallica's rise from the underground to the stratosphere.

Ross Marino

Mark Weiss

Metallica took an underground route to success.
James: Definitely. That was the only way we could have gotten any recognition. When we first started in 1982, before Cliff and Kirk were in the band, we were really different from all the other stuff that was coming out. At first, every other band was rehashed Van Halen, then it got a little heavier with Ratt and the real glammy kind of stuff. But we just got up there and bashed out in our street clothes for about half an hour at our local club every week. We had saved some money so we did a little demo which we called **No Life 'Till Leather** and we passed it around to our friends and they passed it around to theirs and all of a sudden we were getting letters from all over Europe because the band was being listened to over there. We all freaked out. That's when we decided to leave Norwalk, California, and try our stuff out in San Francisco. That scene was great, and that's when things really started happening for us. The people were more down to earth and they related to the music more instead of the "look." They let us do what we wanted to do, which was bring the music across as strong as possible and not cover it up with anything that would take the attention away from that.

Kirk, how did you hook up with Metallica?
Kirk: I used to be in a band called Exodus. Interestingly enough, we used to have a sound man, Mark Whitaker, who went on to work for Metallica. At that time they were having problems with their guitar player, Dave Mustaine, so Mark had them listen to some tapes of me in Exodus and they gave Mark the go-ahead to call me and ask me if I'd be interested in flying out to New York to audition for them. At that point I had been with Exodus for two years and things weren't really happening with them, so I thought, Why not? Now that I look back at it, it was a pretty brave thing to do. I mean I just took all my equipment, got on the plane and flew to New York. I met the guys in a rehearsal space in this rundown business district. I was real nervous because I was taking this big chance! When I got there, it was like 9:00 at night and the guys were just waking up! I thought to myself, 'God, what have I gotten myself into now?' So I said, 'Hi, I'm Kirk,' and pretty soon we got to jamming. Lars and James kept looking at each other. I didn't know what was going on so I kept my mouth shut and tried to play to the best of my ability. They said, Well, we got our gigs coming up here and there; and so I played those gigs with them. About two weeks later, they said, 'Well, we're going into the studio to record our first album' and I said, 'Okay, fine.' I still had that feeling of skepticism throughout that whole time but I just continued playing my best.

Did you have to make any adjustments in your playing style?
Kirk: I really didn't have to change my style that much. In Exodus I was more of a melodic player, which was a good contrast to Metallica's sound; at the time we were playing a lot of fast stuff and the melodic approach I had developed just fit in with their material. If I were just a superfast guitar player playing in a superfast band, it wouldn't have contrast or color. It's funny because style-wise, I felt really comfortable with Metallica, which I didn't expect. All this time I had thought that Exodus was my home but then I found that I was really more suited to Metallica. It was strange but it was like a revelation for me.

I would imagine you had to take on a different mental attitude as well?
Kirk: I had to take on a professional, business-like attitude quickly, because we were obviously going places. With Exodus, I was almost complacent about attaining a professional attitude, but when I joined Metallica, I was thrown into the real entertainment world almost overnight. But that attitude also helped me maintain a certain level of consistency in my playing because I knew it had to be all or nothing. I had to put on a good show every night and deliver the goods. It was pressure, but it was positive pressure.

It seemed to have clicked naturally.
Kirk: It was very natural because when we all got together we had a mutual feeling that we wanted to push our music out front. We wanted to put the focus on our music. Like James said, none of us had a terrible liking for flashiness or the cosmetic approach, so we never planned an "image." We just remained the same people we always were, both on stage and off. We all had mutual sights on keeping an honest approach. We're also honest with each other. We're not afraid to tell someone if something is not happening. That's how we push each other. We all have to keep up with that high level of musicianship. It keeps us growing together.

James, I understand the first instrument you picked up wasn't a guitar?
James: I actually started out taking piano lessons when I was real young. My mom, who was a light opera singer for a long time, forced me to take lessons for two and a half years because she wanted me to pick up an instrument. Along with the recitals, they'd have me sing along, as well. After the lessons stopped, I quit and went into sports. I was playing football in junior high school, but then I decided that all the work and practice after school wasn't for me.

So how did you discover the guitar?
James: There was an acoustic guitar hanging around the house so I picked it up and started playing. I didn't take any lessons. I used the ear that I had built from playing piano and the basic chord structures that I had learned myself and made up stuff as I went along. I wish I had started earlier though.

Who were your influences?
James: I started listening to a lot of Sabbath, Aerosmith, Nugent, Kiss, Queen and Alice Cooper, but nothing really tense. I joined some bands in high school where I played guitar and sang. We did some old Sabbath material, Zeppelin, Thin Lizzy. There were three singers in the band, so if someone couldn't sing something, the other guy would take over. After a while I thought to myself,'With so many guitar players in this world, I'm just going to start singing and not play guitar.' But when we put together Metallica, we couldn't find a good rhythm guitarist. We knew we were a two-guitar band, but no one was fitting in at all, in terms of the way they played guitar and their style. A lot of down picking is what we're about, muffling and getting the crunch out of the lower heavy strings. We spent months and months looking for people. We put ads everywhere. But no one we auditioned could play that way. Finally, I got pissed off and picked up the guitar again. We never found anyone who fit in; that's why I'm still doing it.
Kirk: I grew up in San Francisco when the entire hippie, Haight Ashbury thing was happening. My older brother and my cousins were really into Hendrix, Santana and Led Zepellin and the whole late 60's scene. But then I grew out of that and started listening to regular pop stations. In 1976 I started getting back into listening to heavy metal again. I was really into Hendrix and then Kiss. I loved Ace Frehley and the Kiss **Alive** album with all the lead guitar stuff. That's when I started to play air guitar. I just picked up anything that resembled a guitar and started to play. I got my first real guitar eight years ago by trading a Kiss album and $10. It was some cheap electric guitar from the Sears catalog. I got a book on improvising rock guitar and learned out of that. A neighbor who played guitar showed me a bunch of stuff. She showed me how to play folk music and I just took it from there. I got into UFO, Jeff Beck, Aerosmith and the new wave of British heavy metal, like Deep Purple. I also got heavily into Michael Shenker. That's what made me buy my first Flying V guitar. I liked his style and I liked his tone, so I wanted to sound like that. But then as my playing progressed, I ended up sounding less like him.

Did you progress quickly?
Kirk: When I first started I was just playing chords and feeling my way through the instrument. When I look back at it, I feel like I could have progressed faster, but it turned out all right because I was able to grasp the overall concept of the instrument. Over the last two years I feel like I've progressed much faster. Mostly because I started taking guitar lessons from Joe Satriani, who is now in the Greg Kihn band. He's a brilliant guitar player and I haven't found a teacher as good as he is. That's one thing about music, you can never *have enough* knowledge.

You mentioned Hendrix was a big inspiration for you.
Kirk: Oh, yeah! I wanted to be the next Hendrix, but I've still got 100 years to go. I recently re-discovered Hendrix, when I picked up the **Essential Jimi Hendrix**. With my increased knowledge of guitar theory and music theory in general, I can understand where he's coming from a lot more clearly than I ever have. I've also been into Uli Roth. I admire his work with arpeggios and rhythm guitar chords. He's a huge influence for me. Say the song is in E minor, Uli Roth would play E minor arpeggios over the entire course of the solo and just make variations of that arpeggio all over the place. It would be musically exact and tight-sounding and the feeling would come through the most with that approach to the

Ross Marino

music. His tone and his phrasing really helped me a lot. He can say a lot with a real small amount of notes.

Do you feel some of today's musicians say too much?
Kirk: Not say too much, just play too much.

So how do you prevent it from happening to you?
Kirk: A lot of it depends on the context of the song. Let's face it, a real fast solo goes real good against a normal 4/4 beat. But sometimes, like with a song that has double time, a slow dynamic solo gets the point across. It's just texture. Phrasing is real important too, working closely with the rhythm of the song. A lot of my phrasing comes from listening to people like Jimmy Page, Jeff Beck and Hendrix, who were blues guitar players who electricified playing. I just heavy metalized it.

Do you still spend a lot of time practicing?
Kirk: I practice every day. When we're on tour, I try to get anywhere from an hour to an hour and a half before we get on stage. I do warm-up exercises, like chromatic scales. I run through all the major and minor scales, the modes, arpeggios and three octave scales. It's good because it warms me up quickly. Having to play the same old riffs really gets to be a problem after you've been playing guitar for a while, because you can get stuck in them. One way out of that is to listen to other guitar players and especially other types of music. That way you get different ideas.

Do you practice what you preach?
Kirk: Yeah. I listen to a lot of guitar players and I'm always around them. I like to watch guitarists no matter how good or bad they are. There's always something different and unique that accounts for their personal style and that I never would have thought of approaching. Like, let's say, Chuck Berry. He might play on two strings as opposed to playing on one string, which is something I never would have thought of doing. That's why it's important to hang around other guitar players, so you can exchange ideas.

Is there anything you wish you could be better at?
Kirk: I wish I were more varied in my styles. If I had the time I would like to get more into classical guitar. One thing I notice now is that it's real trendy to love Bach and Paginini. There's nothing wrong with that, and I wish I had the time to learn that style. I went to junior college to study psychology and art; I wish I had studied music.

Is there anything in particular that you find appealing about working within the framework of Metallica?
Kirk: To me the thing about Metallica is that the songs are real consistent in that they are all like miniature novels. Each song is completely different from the others. We're all good at what we do, and each member is good at what he does within the context of the group. That's why it works like a charm.

How do you decide on the solos?
Kirk: It just has to fit the song. It has to be kind of catchy, too, in that we can sing along with it. It's also real important to me that the solos be dynamic. The moods have to shift along with the song and they have to build tension within the solo and have a climax. The best way to do that is to play as close to the chords as possible and to stick as tightly as possible with the scale. It also helps to go with a gut feeling.

Do you go for the same feeling when you're writing songs, James?
James: A lot of times I'll get a riff around a vocal line or the other way around. But the music comes first most of the time. There'll be a song title to go around a riff, but then a melody will come along. We won't write 40 songs and then when it comes time to record pick out 10 of them. Every song has got to have intensity. All the best stuff that we come up with is concentrated into a few songs, rather than spreading out a good riff here and there to make 30 mediocre songs. We're really slow in writing songs because we're so picky about it. It took us about three months to write **Master of Puppets**. We just sat in our garage in our back yard—we're still a garage band—and wrote it. Lars and I live together, so the other guys compiled some riffs onto some tapes and handed them over to us and we sat and arranged the songs. If all four of us are in the garage it doesn't work because no one is really concentrating. But in the end it's democratic in the sense that if three out of four of us like something then we do it.

Was there any difference in your attitude when you were recording this Lp?
James: We were more confident about what sounds we were after as far as producing the album. The more studio work you do the better you get. It's weird because I'll go back and listen to albums and hear all this new stuff and know what they used. The first album, we had a "producer." He went and made coffee—guitars done, drums done—and that was it. He didn't help with anything, so the sound wasn't all that happening. That's why this time around we did it ourselves, with an engineer named Flemming Rasmussen. We recorded it in the same place in Copenhagen called Sweet Silence Studios.

Were you satisfied with the final mix?
James: We ran out of time so we didn't have enough time to really put our production ideas together, like overdubs and sound effect type things to enhance different parts and make them a little cleaner or slicker. We take so long. I kind of hate it. I have no idea how to speed things up. I really want

Ross Halfin

to make things go faster but I'm afraid that we'll mess up if we rush. We had the money to spend this time which was great because we could spend it on getting the sounds we wanted, which we were real picky about. Like, I get pissed off if my guitar isn't sounding right. I either smash it or have to leave.

Ross Marino

Are you more comfortable on stage or in the studio?
Kirk: They're really different. Let's face it, you're under the gun in the studio. You've got that tape rolling and it's either perfect or it's non-existent. It has to be there or it'll never be there. Playing live is fun. You're out there and you have a good time. You want to show the audience what you're all about. You get animalistic and if you make a mistake it doesn't really matter. You just get aggressive and you want to—I hate this term—rock out. In our live set we try to give people a variety of styles. We play some fast stuff, which we're known for. Then we play some mid-tempo stuff that we're good at and we play ballads too. It shows people that we can do this, and while you're grooving on this, we can also do this—and we slap them with a ballad.

What makes Metallica unique?
James: Nowadays there's a band coming out of the garage every five seconds, playing the same—superfast, death/black metal and satanic stuff. It pisses me off at times. But originality is what Metallica is all about. We differ from other bands in our songwriting. That comes first. When we first started out we were doing pretty fast stuff. Our first album, **Kill 'em All**, was pretty original; we were one of the first, if not the first band in the states to be doing that. People couldn't handle it at first. Then it caught on and other bands started doing all the fast stuff. It got really cliched. So we thought on our second album, we'll do a ballad and freak people out. It did, and people dug it. Then we did an instrumental and started getting more diverse instead of categorizing ourselves as speed metal. Now it's real hard to categorize us because we have real chunky, kind of ballady instrumentals, long, epic type things and short, fast material. I myself like the fast stuff. That's our roots. But ultimately, what makes a good album is if it moves and has different kinds of atmospheres.

What's your current equipment setup?
James: Right now, I have a white Gibson Explorer; my back-up guitar is a Jackson Flying V and I also have a white copy Gibson. That was my first major electric guitar that I used until a year and a half ago. It died and the neck broke off last year, so I hung it up. I don't use a bar or anything. I like the bridge separate from the end piece, for the way I rest and muffle the strings for the crunching picking. I like a wide neck, big frets. I use Dean Markley Custom Lights. The bottom three strings—E A D—are from a ten gauge set and the top three—E B G—are nine gauge. But basically all I really use is the top strings for rhythm stuff. I use Mesa Boogie heads and Marshall cabinets with 65-watt speakers in them. Effects-wise, I don't have a lot of stuff. It's like going straight in and getting a straight rhythm sound not hindered with everything in the book. I just have the Ibanez Multi-effects, which I use mainly for the chorus, for some of the slow-picking stuff, and then I have Furman Parametric EQ.

Kirk: For the last five years I've been playing a black '74 Gibson Flying V. I've just recently put some EMG pickups on it. I also have a Fernandes Stratocaster, which is one of the best Japanese guitars available on the market, and a 1985 Grover Jackson custom guitar. It has a good sound; it plays real well and it looks good. It took me a while to find a guitar. At one point there was only Gibson and Fender and a whole slew of Jackson products and custom parts like Schecter and Di-Marzio. Then you had a custom line that came into the market, like the Hamers, but none of them really struck me as being what I really wanted to have in a guitar.

What's the first thing you do when you pick up a new guitar?
Kirk: The first thing I do is just to start running scales. It gets me warmed up. What I look for in a guitar is a fluid type of playability all over the neck. It's always easier to bend strings up high and I look for that sort of continuity all the way down the neck—from the first fret all the way up to the 22nd fret. I like to stretch the hell out of the strings and I like vibrato a lot, so I look for that in the neck. Then I look for accents and fine details and a real good action along the neck. I like thin necks, as well.

What advice would you give to our practicing musicians?
James: Be original and plan ahead. That's what screwed us up in the beginning with management and stuff, because we didn't plan ahead and were late with things. Also, don't jump into something just because it sounds good; you may be falling into a trap. I think a lot of bands are falling into that nowadays, signing a six album deal, and they don't even know if they're going to be hanging out for that long or what they're doing. Business-wise, you've got to get it all together. I really stay away from all the business stuff because it bores me to death. But it's something you have to do, whether you like it or not.
Kirk: Practice makes perfect. Don't be musically prejudiced either. Don't listen to just one kind of music and put down other kinds. A lot of players feel that they have to listen to heavy metal or nothing. That's not true. No one in our band believes that either. Everyone in Metallica is very diverse in their musical tastes and it shows through in our music. We don't listen to just heavy metal or else we'd sound like every other band. Being musically prejudiced is cutting your own lifeline. ■

GUITAR SECRETS

by Jeff Watson

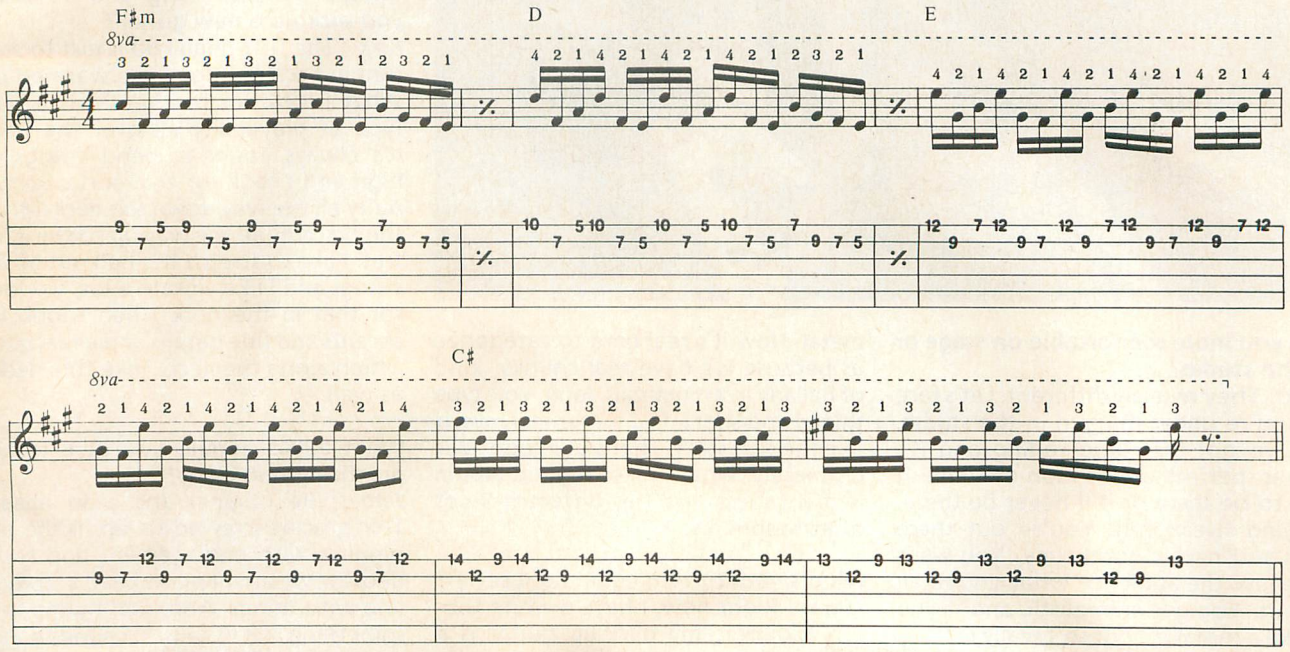
Well folks, this is an exciting first for me, as I have never had the privilege of writing a column before. I hope some of the ideas that I share with you will help to broaden your scope on the guitar as a vehicle for your own musical creativity.

Just for the record, I'm half of the guitar team of the band Night Ranger. Over the past three albums, Brad Gillis and I have tried dual guitar ideas like trade-offs, call and response, 16th note harmony and/or octave ascending and descending arpeggio passages that have attracted attention from a multitude of both fans and guitarists worldwide.

While touring behind our first album, **Dawn Patrol**, we often found that the bands in the clubs we visited were covering one or two of our songs, mainly *Don't Tell Me You Love Me*. All the guitarists who did my solo in that song approached it with a hammer-on technique. It's time to set the record straight. It's a 16th note picking technique between the E and B strings, with a varying finger pattern that is a great exercise for both picking accuracy and fingering execution.

If you're listening to the album, the first 16 bars of the solo are Brad's. My solo consists of the last 16 bars and the first eight are transcribed below. Be sure to pick every note with up and down strokes. This is very important with 16th note runs. The more accurately you pick them the more refined sounding the lick becomes. In the next column I'll cover the last half of the solo, which is a bit more complex.

It's important to keep in mind that my licks and ideas are examples of what makes my guitar style unique to me. It's a must that you let your personality and emotions determine the way you express yourself with the guitar. If there is anything you'd like to see me cover in upcoming issues you can reach me c/o **GUITAR For the Practicing Musician** P.O. Box 1490 Port Chester, N.Y. 10573. I'll try to respond as best I can. I'll see you next month and until then keep the fingers nimble.



BASS SECRETS

YANKEE ROSE

by Billy Sheehan

On the David Lee Roth album, **Eat 'Em and Smile**, I had many chances to fly off the handle. A good example of how Steve Vai and I made this work together can be found in the beginning of the second verse of *Yankee Rose*. I wanted to do a little bass lick in between verses. Rather than just play a chord behind me, Steve goes up to a real high note and there's nothing going on beneath him. I played 32nd notes on the open G string using all four fingers of my right hand. In a simple but effective stage move I take my left hand over the neck and use my index finger to tap and pull-off on specific notes on the G string. The song is in Gm so you can hit any note in the Gm scale. Try hitting and pulling-off on the 3rd, 5th, 7th and 12th frets. It's important to make sure you play in time with both hands. Here is a variation of this technique using two strings simultaneously. It's a raking technique which I often use in my live solos. First you rake up the open G and D strings with your index finger and then with your middle finger. Now, with your fretting hand, simultaneously hit the F on the D string 3rd fret and the C on the G string 5th fret. The motion is rake-rake–hammer. Once you get that try moving the hammer up a whole step to the G and D notes. These two examples have you tapping out a 5th. Try tapping a 4th with F on the D string and Bb on the G string. This is a technique which has been used by everybody from AC/DC to ELP. Now let's see what you can do with it.

If you have any questions about bass playing which you would like me to answer in this column, please write to me in care of this magazine and I'll do my best to make sure these techniques no longer remain a secret. ■

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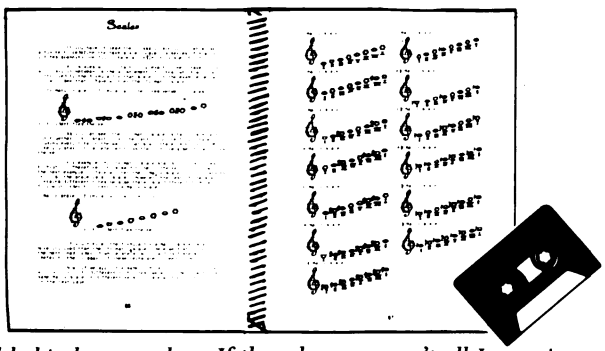

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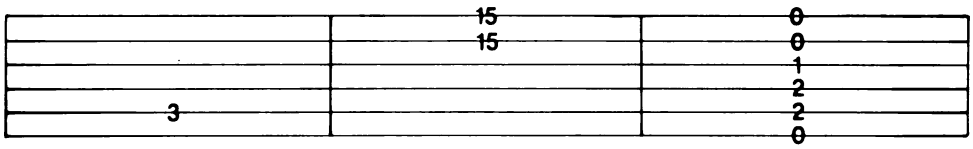
P316

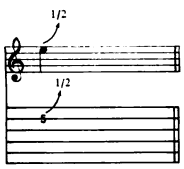
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

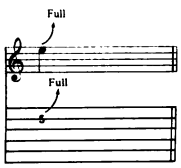


5th string, 3rd fret | *1st string, 15th fret, 2nd string, 15th fret, played together* | *an open E chord*

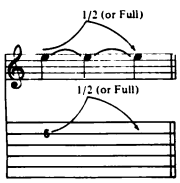
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



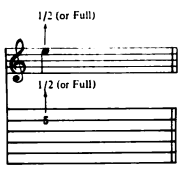
BEND: Strike the note and bend up ½ step (one fret).



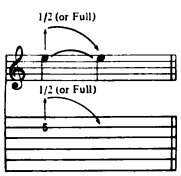
BEND: Strike the note and bend up a whole step (two frets).



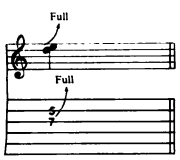
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



GHOST BEND: Bend the note up ½ (or whole) step, then strike it.

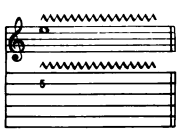


GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

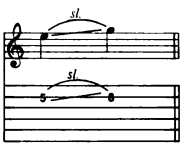


UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

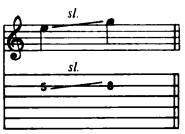
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



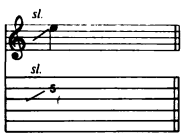
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



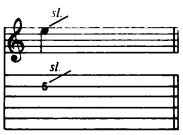
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



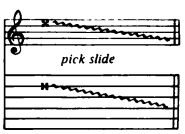
SLIDE: Same as above, except the second note is struck.



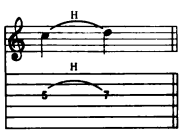
SLIDE: Slide up to the note indicated from a few frets below.



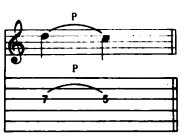
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



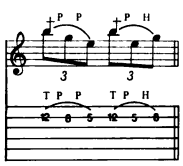
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



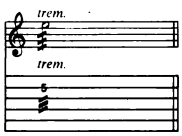
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



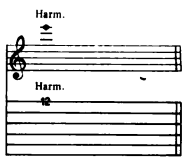
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



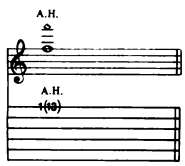
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



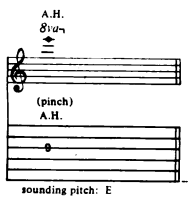
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



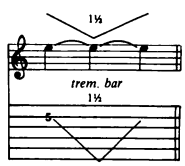
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



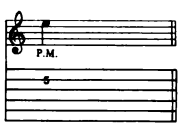
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



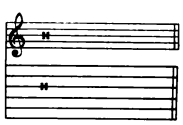
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



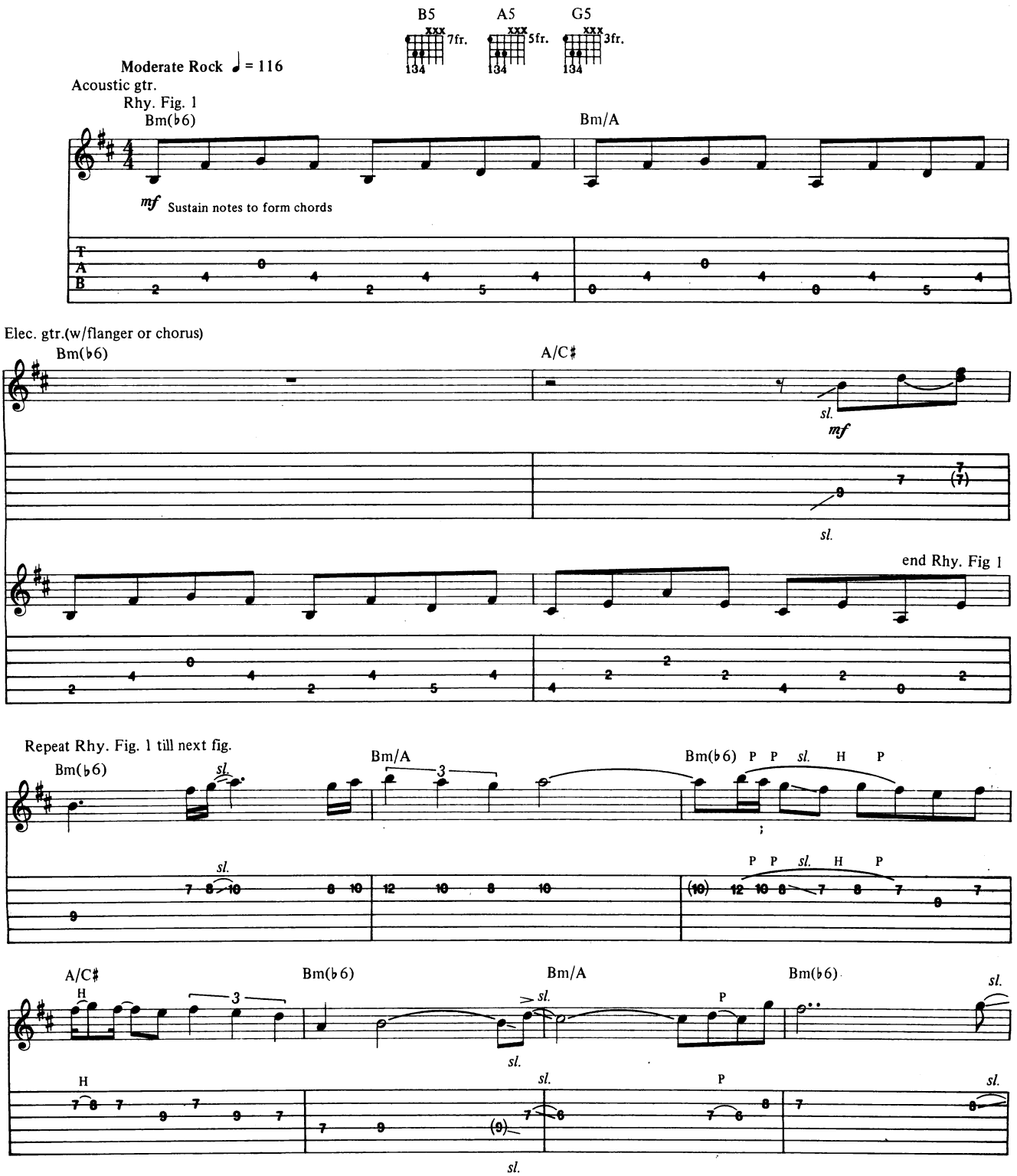
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

Tablature Explanation Page 56

FADE TO BLACK

As Recorded by Metallica
(From the album RIDE THE LIGHTNING/Elektra)

Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton, and Kirk Hammett



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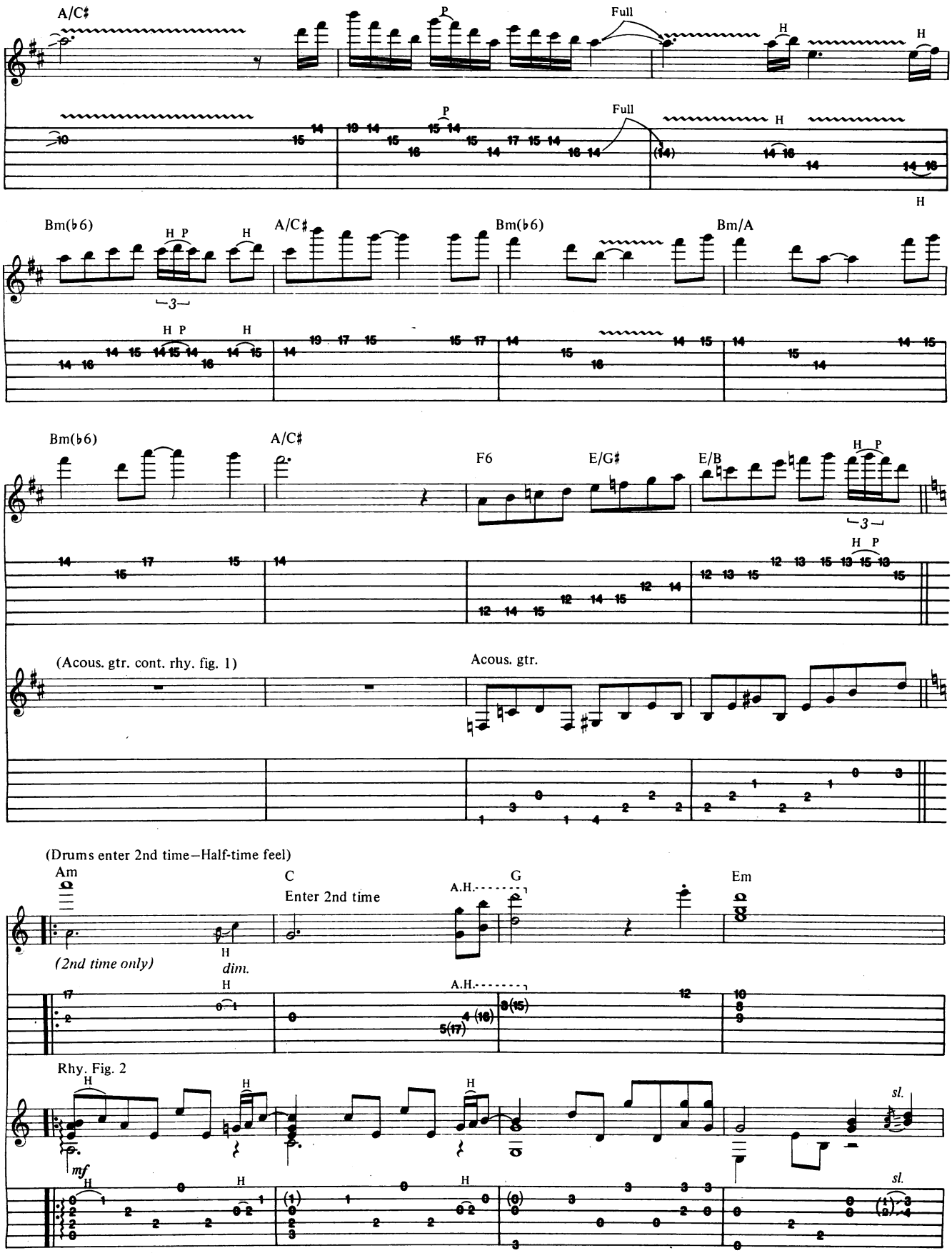
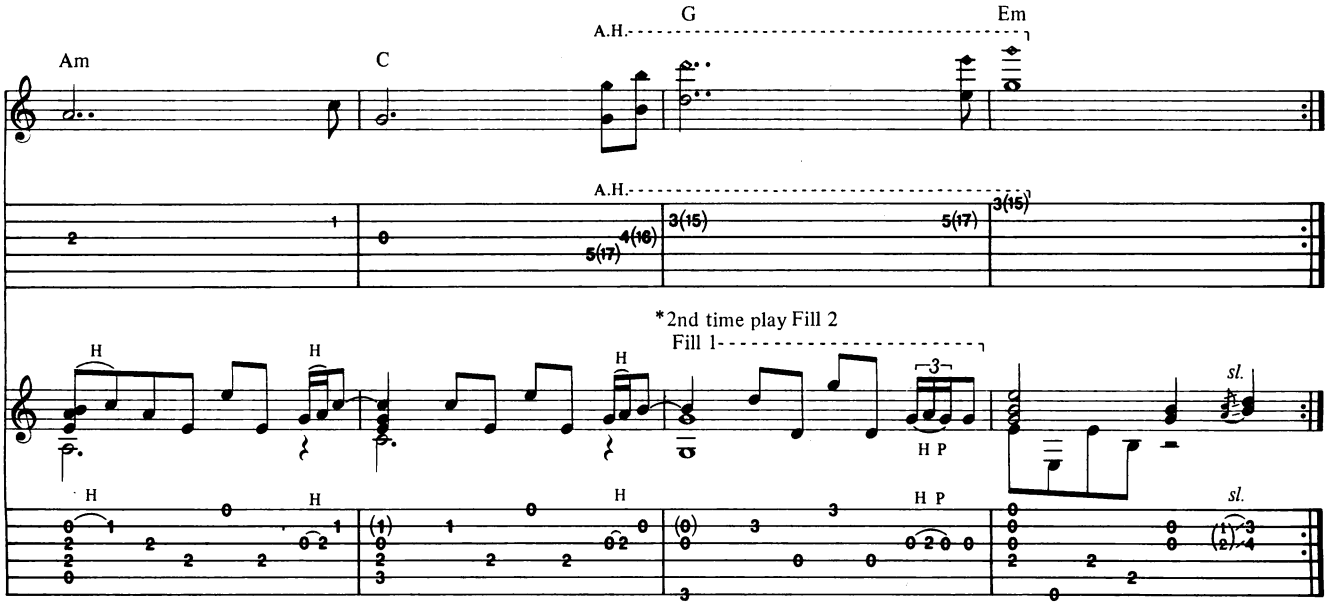
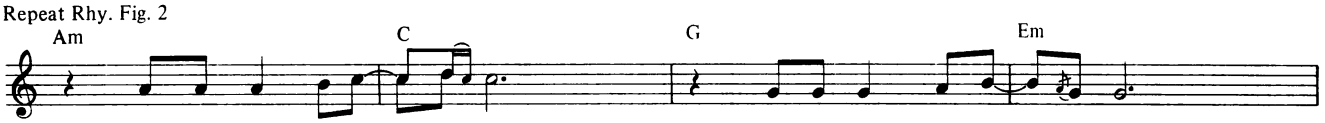

A/C♯
Full
Bm(♭6)
A/C♯
Bm(♭6)
Bm/A
Bm(♭6)
A/C♯
F6
E/G♯
E/B
(Acous. gtr. cont. rhy. fig. 1)
Acous. gtr.
(Drums enter 2nd time–Half-time feel)
Am
C
Enter 2nd time
G
Em
(2nd time only)
dim.
A.H.
Rhy. Fig. 2
mf
sl.

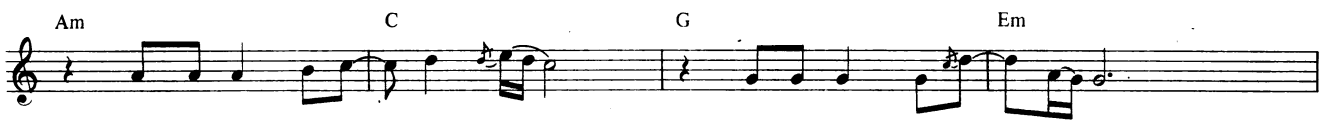


*Use Fill 2 in place of this bar when Rhy. Fig. 2 is played behind the verse sections.

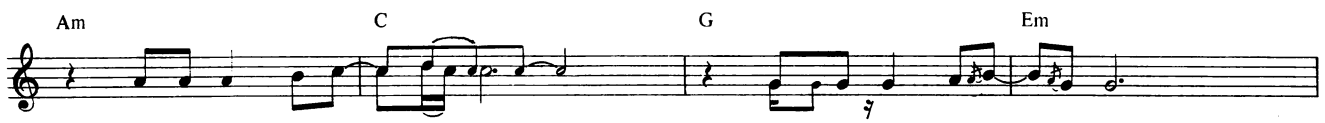
1st, 2nd Verses
Repeat Rhy. Fig. 2



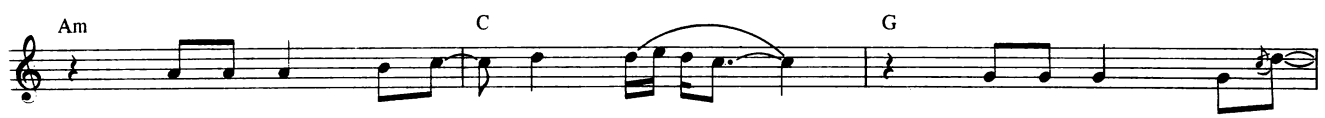
1. Life it seems will fade— a - way, drift - ing fur - ther ev - 'ry day.
2. Things not what they used— to— be, miss - ing one in - side— of me.



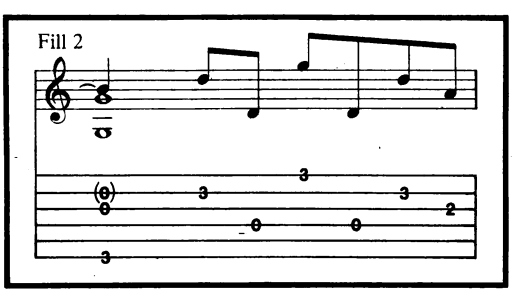
Get - ting lost with - in— my - self,— noth - ing mat - ters, no— one— else.
Death - ly lost, this can't— be real,— can - not stand this hell— I— feel.

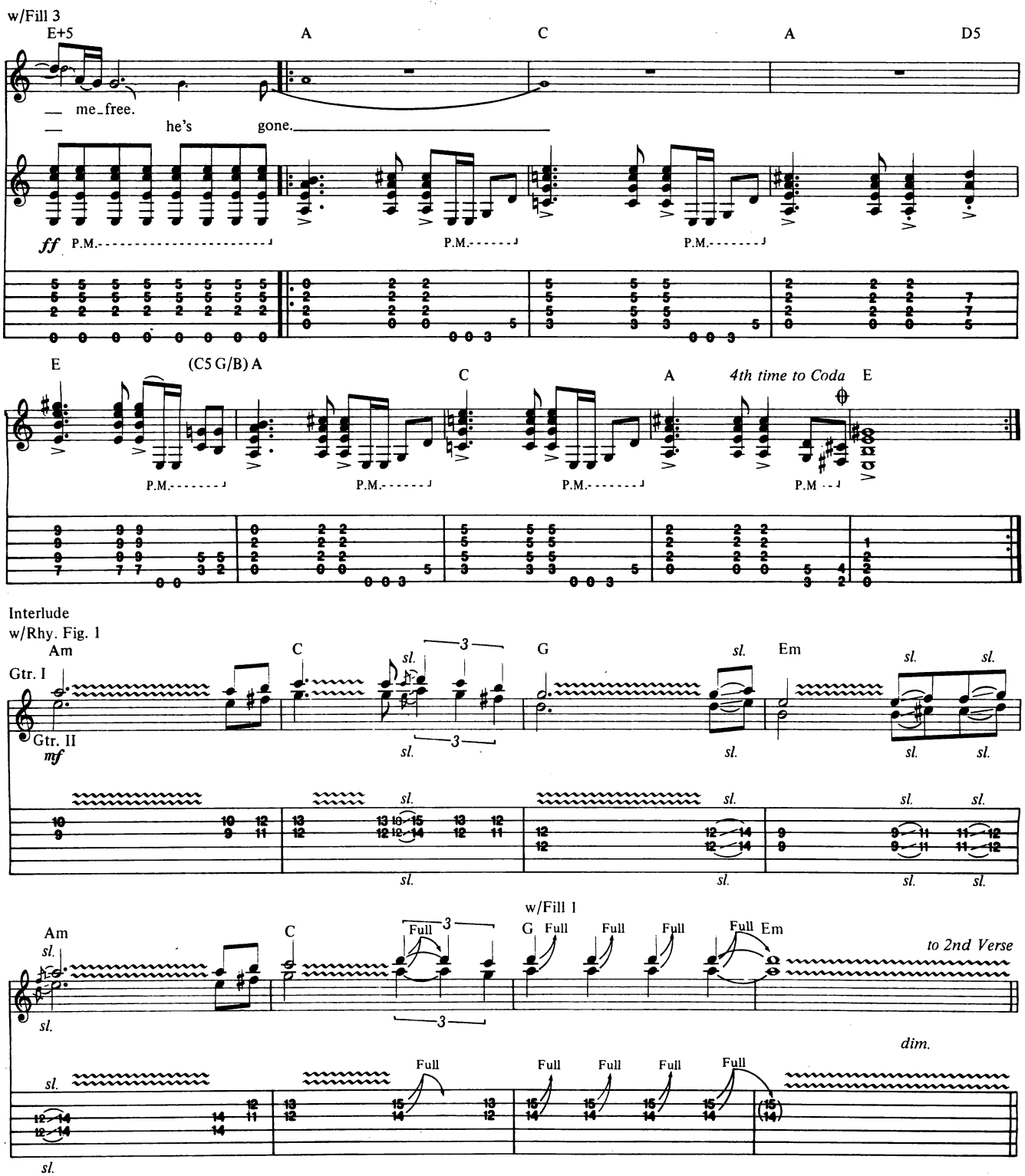


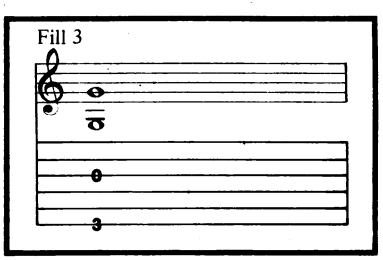
I have lost the will— to— live, sim - ply noth - ing more— to give.
Emp - ti - ness is fill - ing— me— to the point of ag - o - ny.

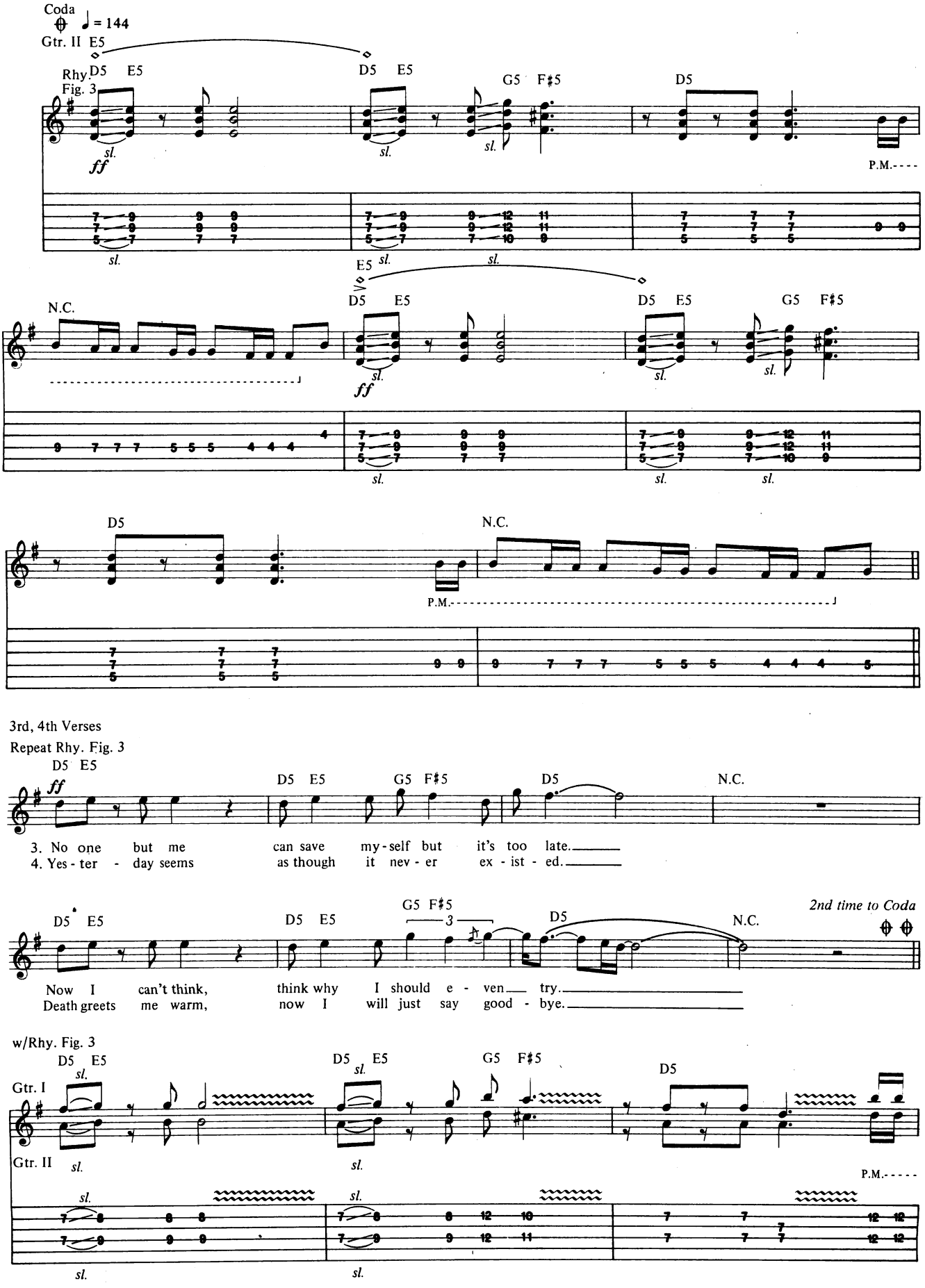


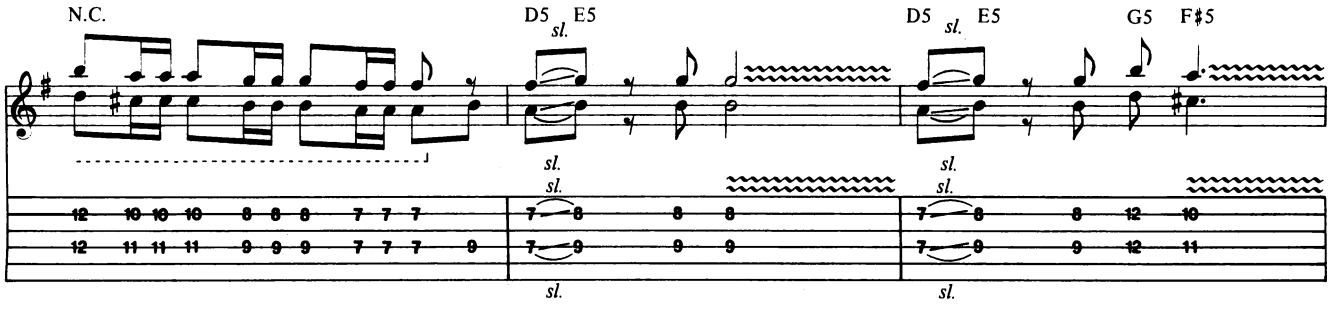
There is noth - ing more— for me.— Need the end to set—
Grow - ing dark - ness tak - ing dawn,— I was me but now—

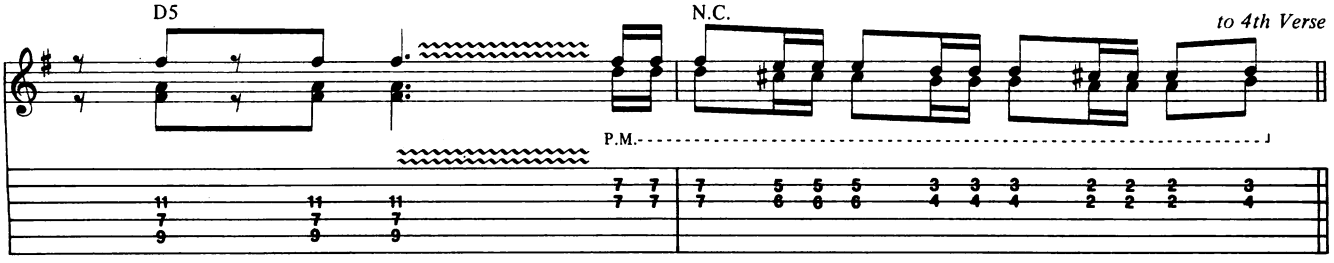


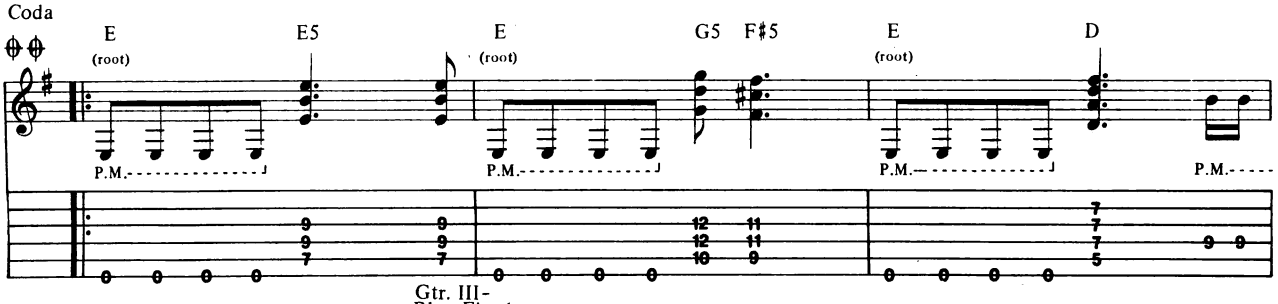

w/Fill 3
E+5
A
C
A
D5
me_free.
he's gone.
ff
P.M.
E
(C5 G/B) A
C
A
4th time to Coda
E
Interlude
w/Rhy. Fig. 1
Am
C
G
Em
Gtr. I
Gtr. II
mf
sl.
w/Fill 1
Full
to 2nd Verse
dim.

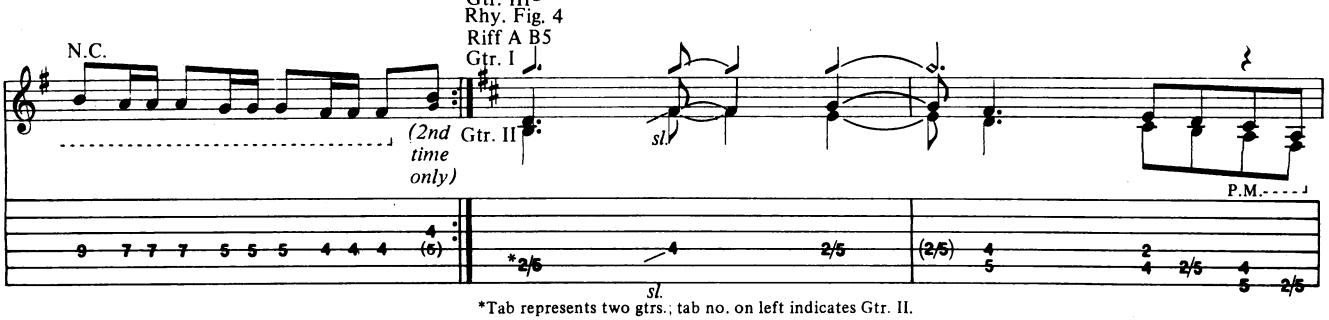

Fill 3


Coda
= 144
Gtr. II E5
Rhy. Fig. 3
D5 E5
D5 E5
G5 F♯5
D5
P.M.
N.C.
E5
D5 E5
D5 E5
G5 F♯5
D5
N.C.
P.M.
3rd, 4th Verses
Repeat Rhy. Fig. 3
D5 E5
D5 E5
G5 F♯5
D5
N.C.
3. No one but me can save my-self but it's too late.
4. Yes-ter-day seems as though it nev-er ex-ist-ed.
D5 E5
D5 E5
G5 F♯5
D5
N.C.
2nd time to Coda
Now I can't think, think why I should e-ven try.
Death greets me warm, now I will just say good-bye.
w/Rhy. Fig. 3
D5 E5
D5 E5
G5 F♯5
D5
Gtr. I
Gtr. II
P.M.

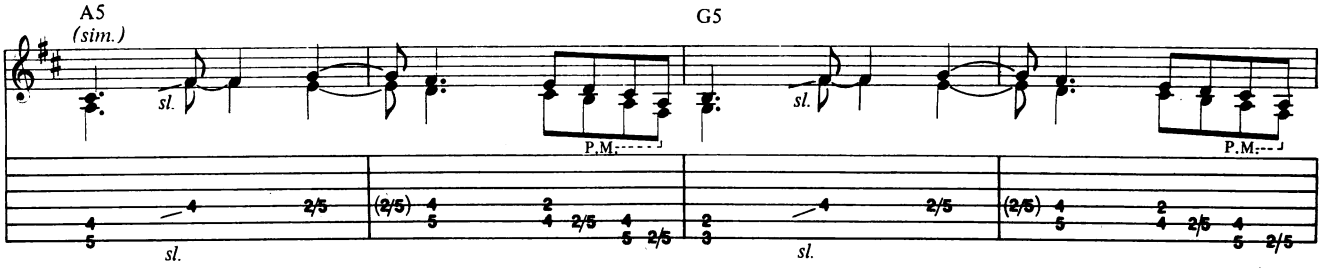


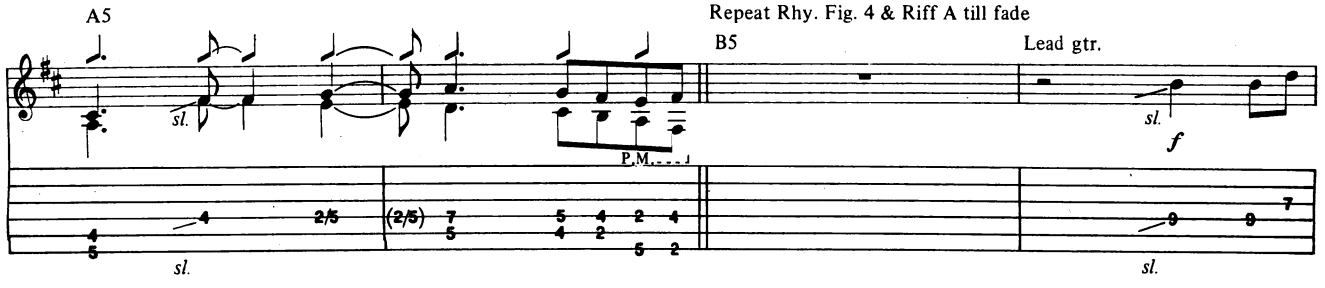


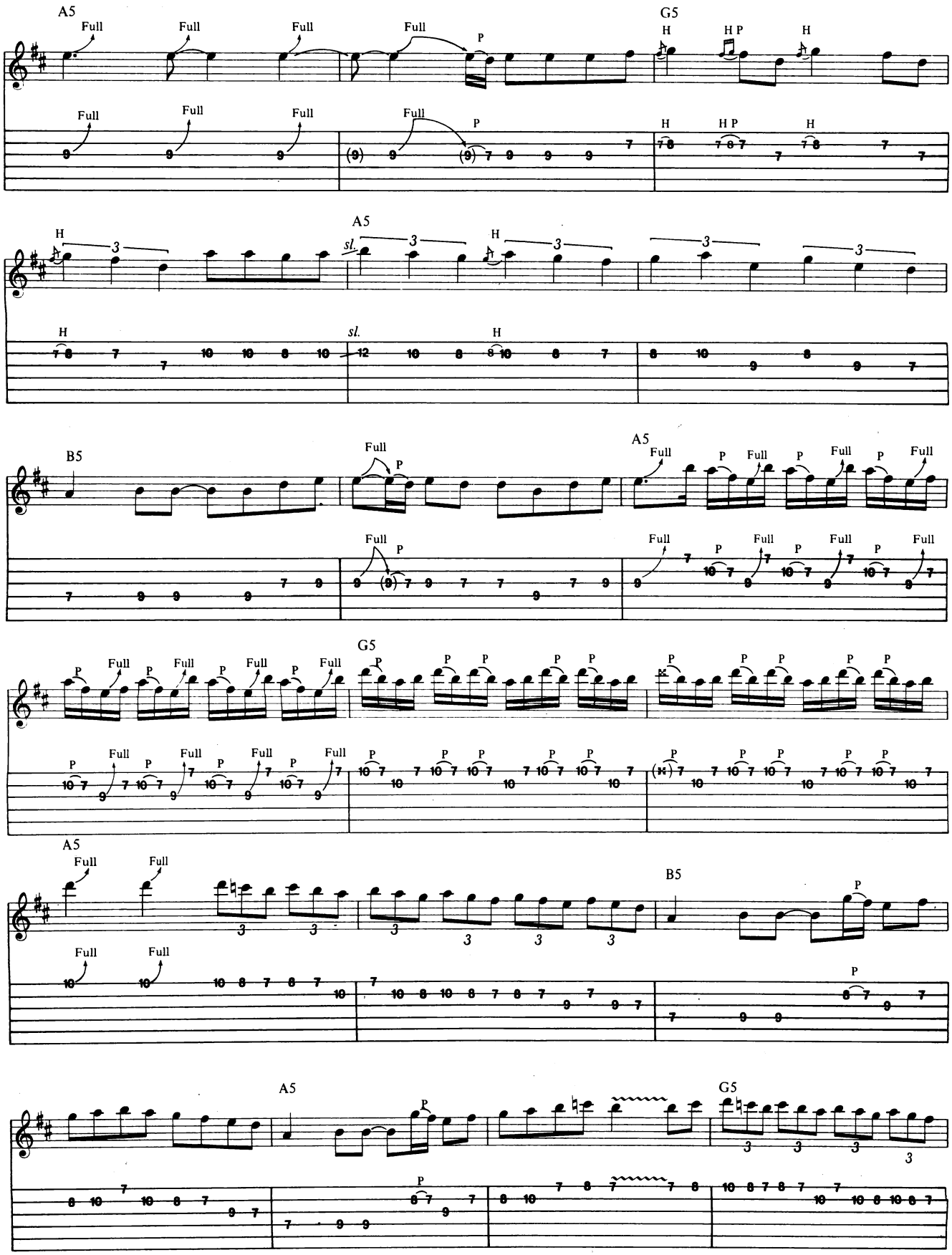


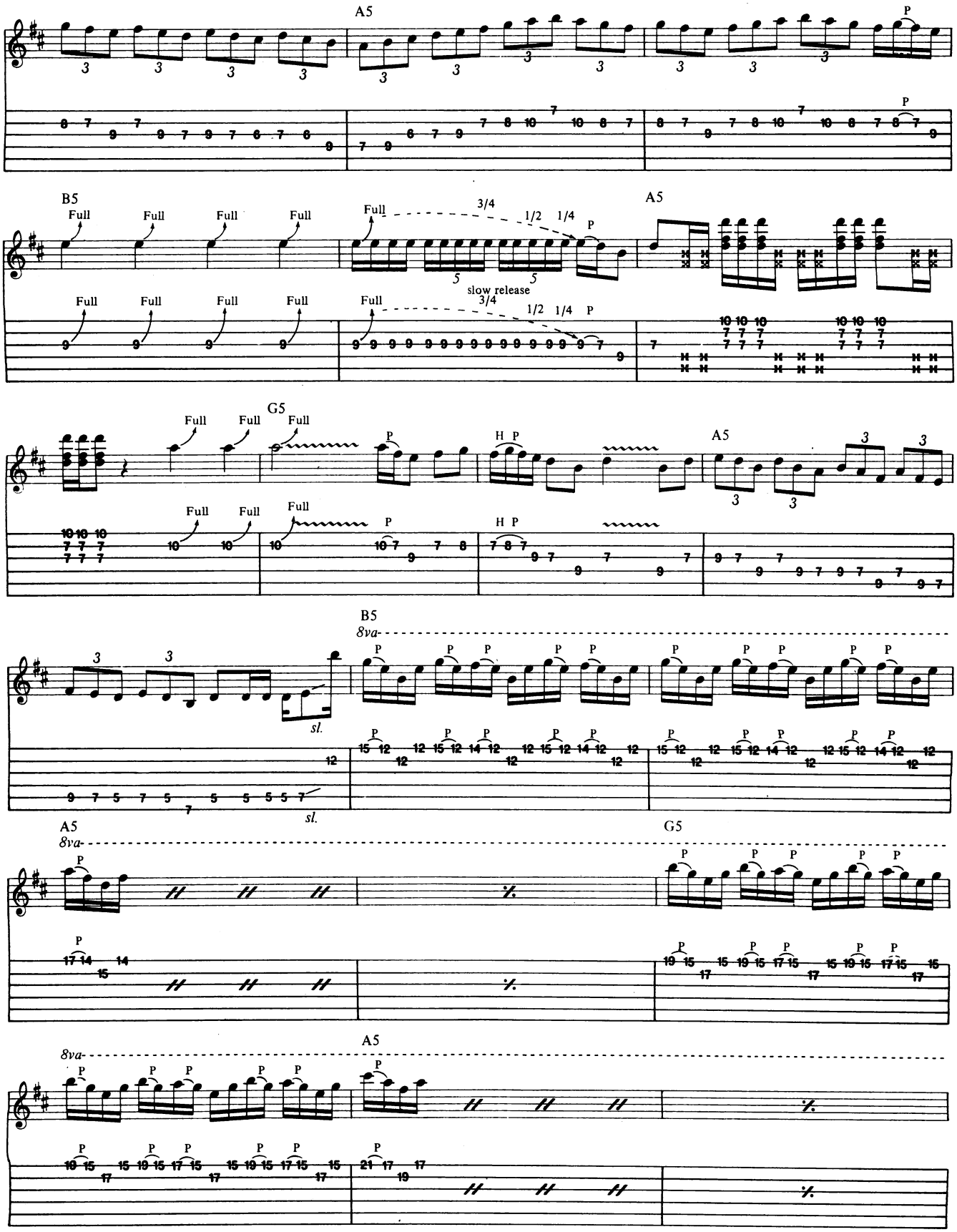


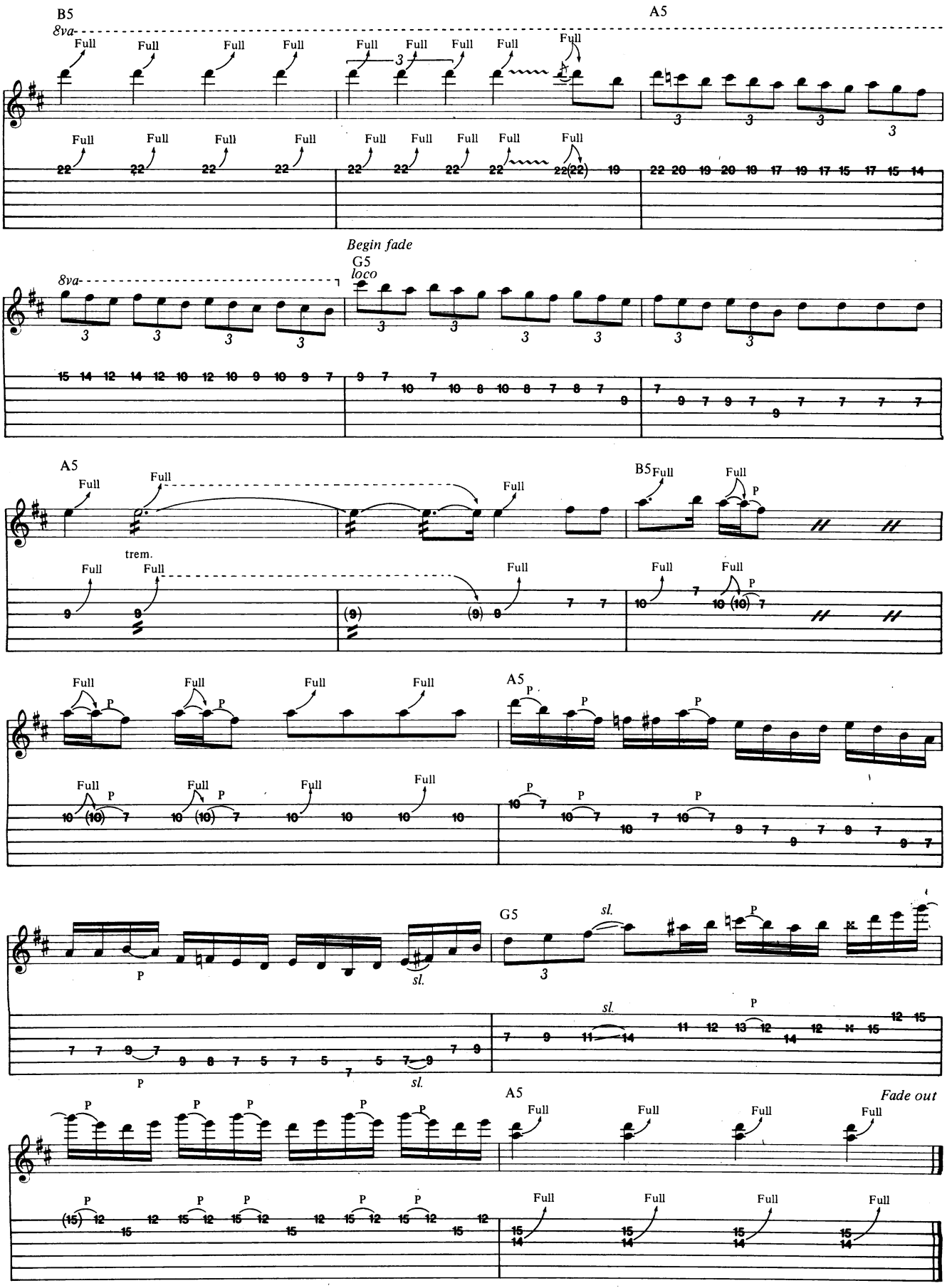
*Tab represents two gtrs.; tab no. on left indicates Gtr. II.






A5
G5
B5
Full
P
H
HP
sl.

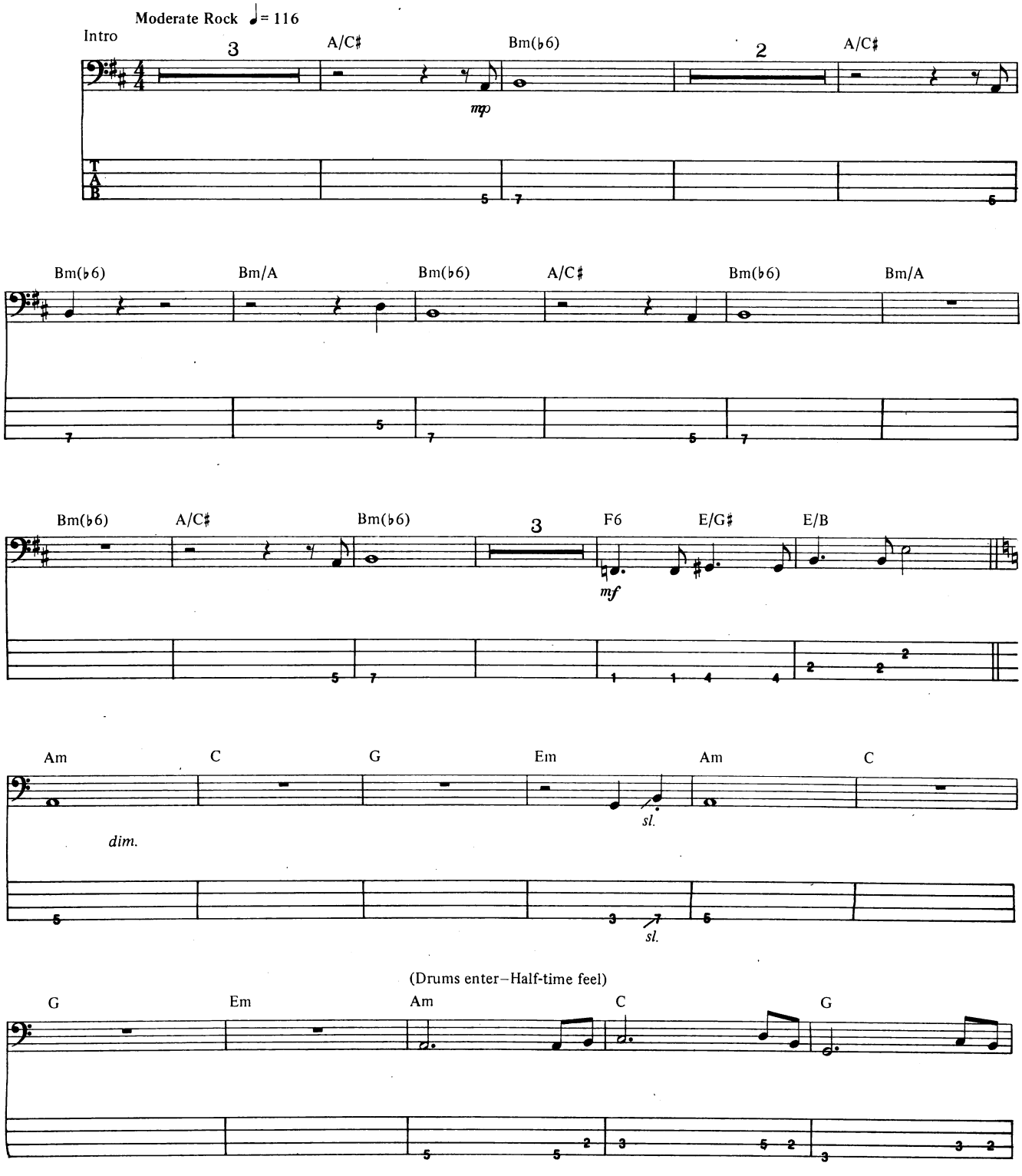

A5
B5
Full
3/4
1/2
1/4
P
slow release
A5
G5
H P
A5
B5
8va-
sl.
A5
8va-
G5
A5
8va-


B5
A5
8va
Full
Begin fade
G5
loco
trem.
P
sl.
Fade out

BASS LINE FOR

FADE TO BLACK

Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton, and Kirk Hammett



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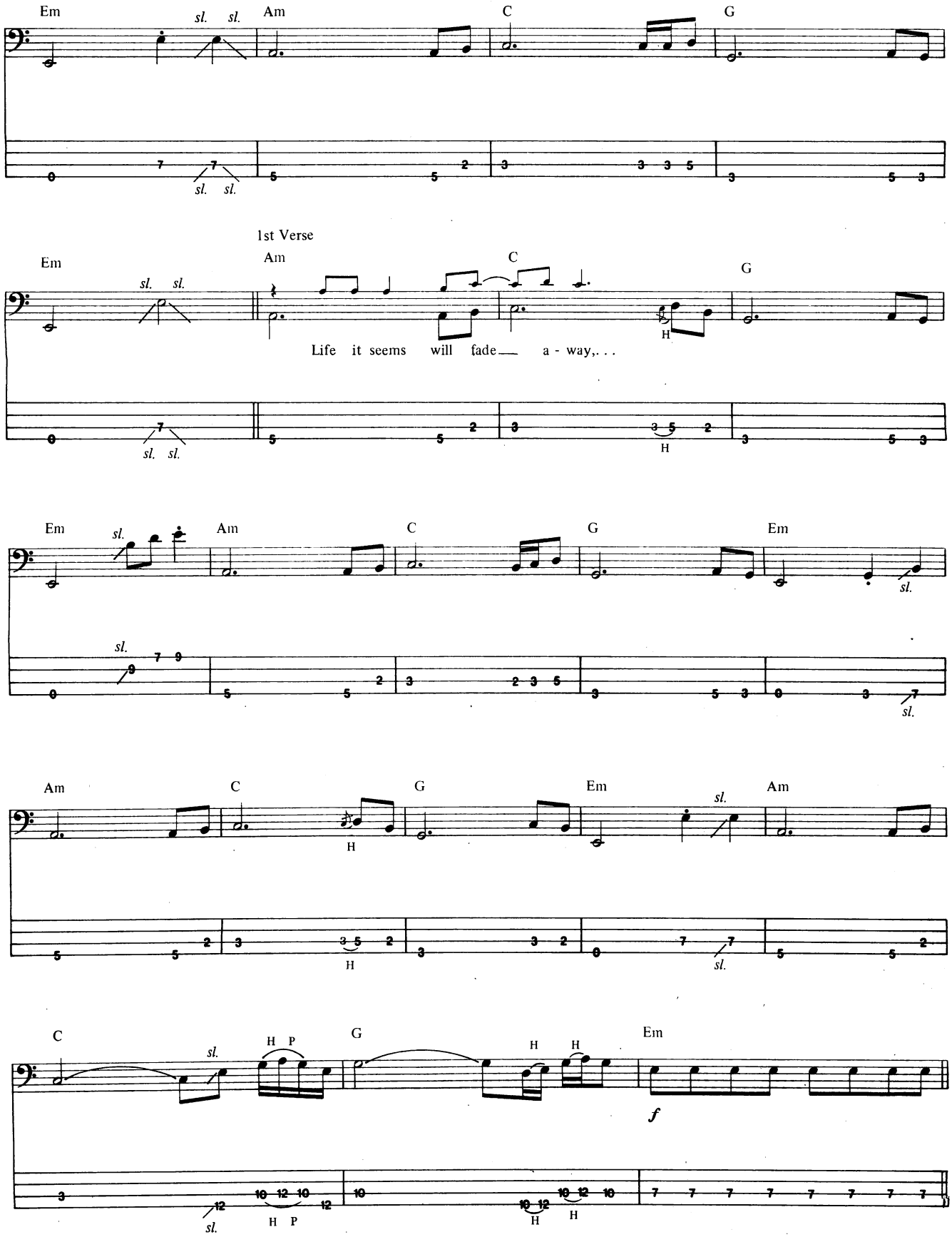
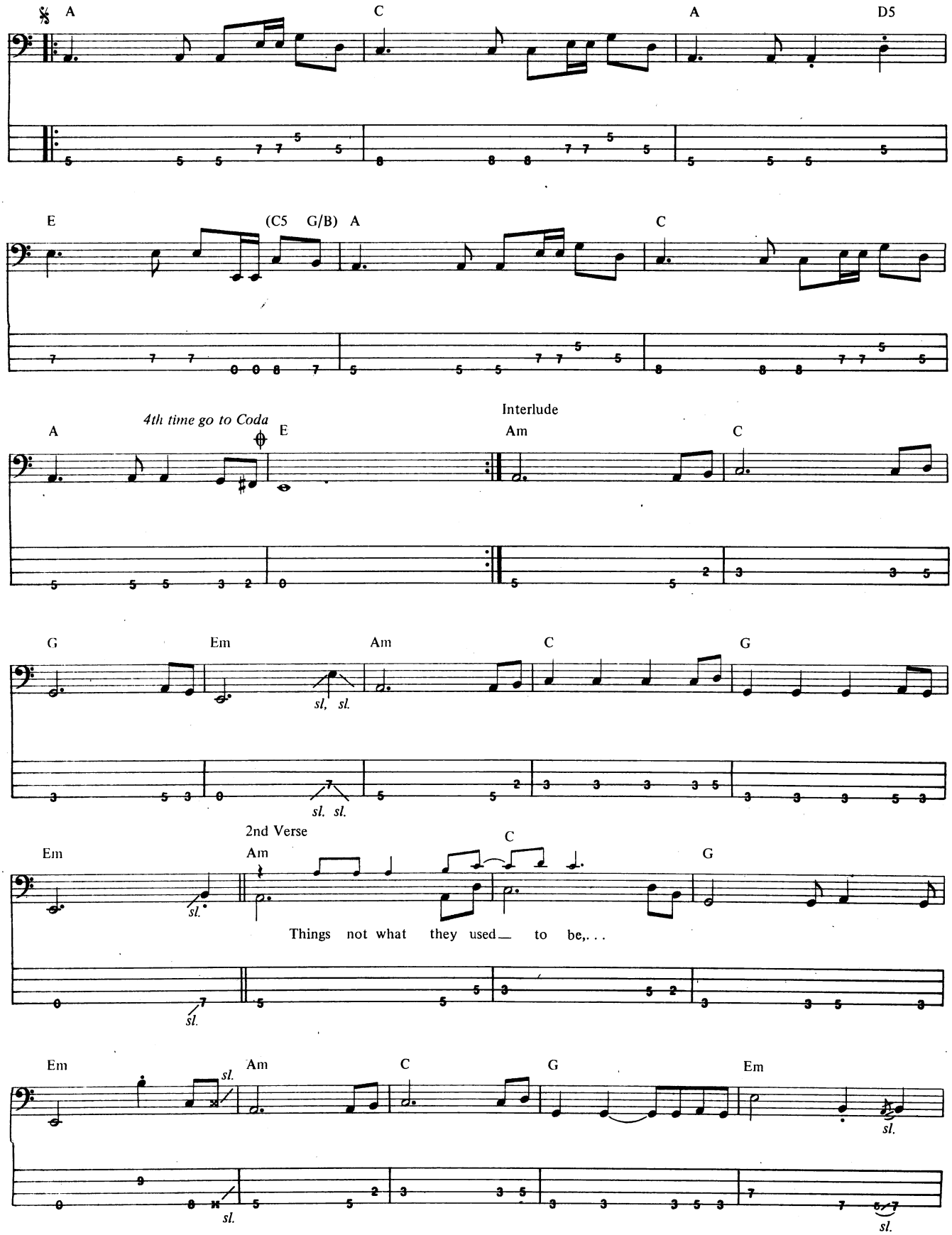
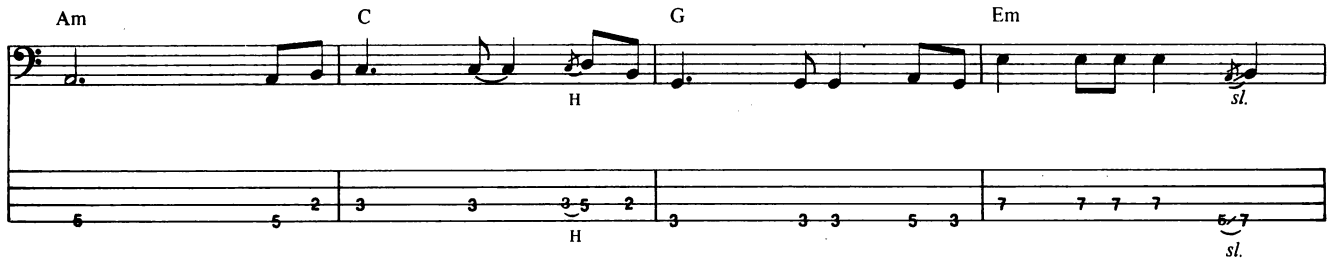
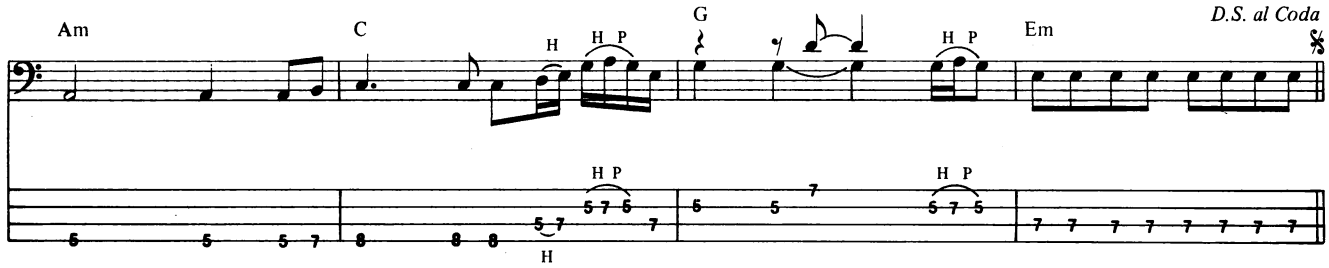
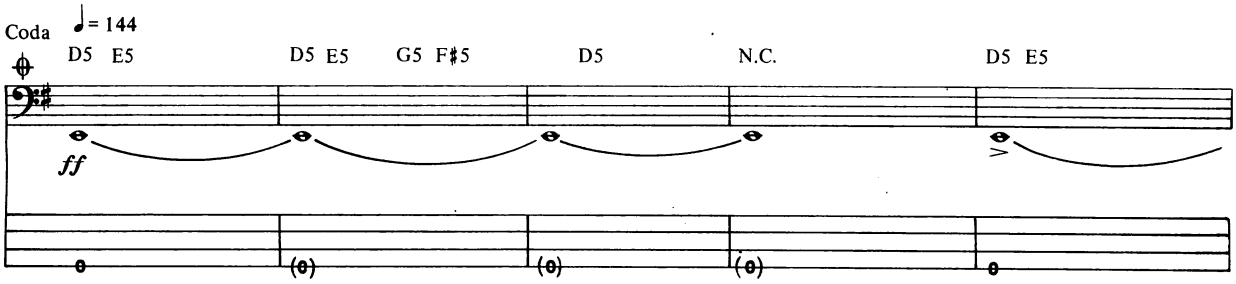
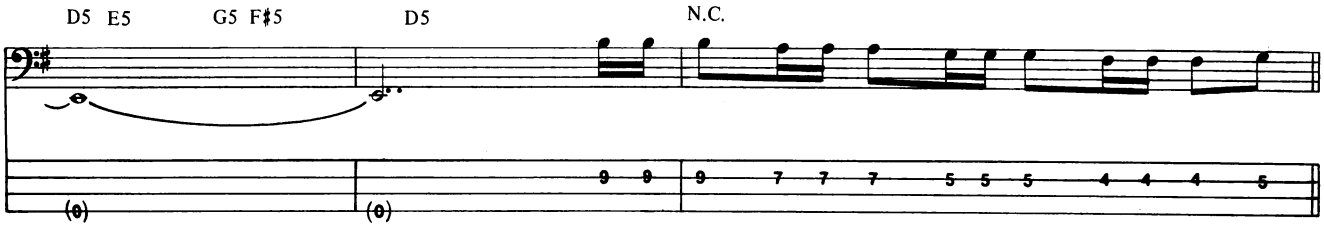

Em
sl. sl.
Am
C
G
1st Verse
Life it seems will fade— a - way,. . .
H
f
P

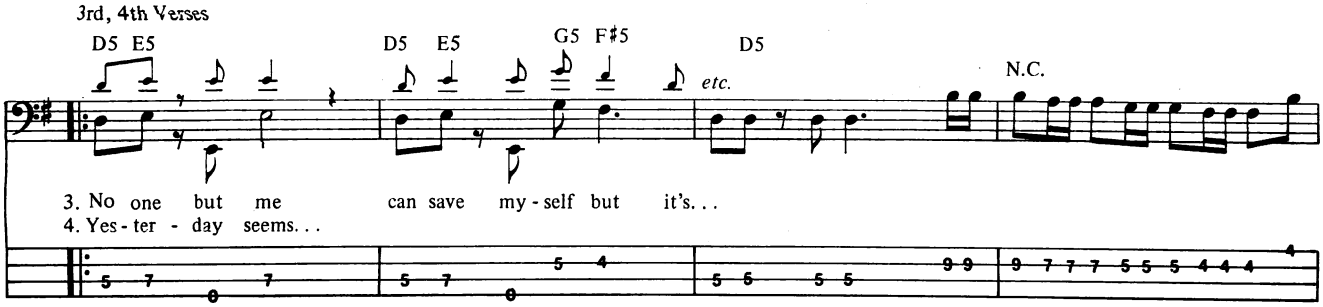

A
C
A
D5
E
(C5 G/B)
A
C
A
4th time go to Coda
E
Interlude
Am
C
G
Em
Am
C
G
sl. sl.
sl. sl.
2nd Verse
Em
Am
C
G
sl.
Things not what they used— to be,...
sl.
Em
Am
C
G
Em
sl.
sl.
sl.
sl.

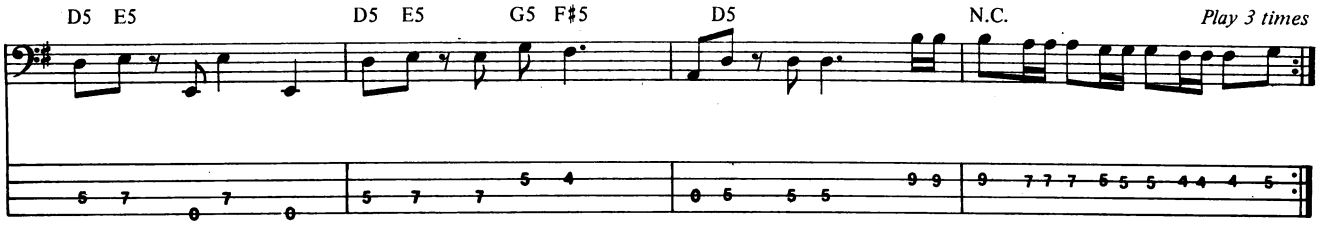

Am
C
G
Em
H
sl.

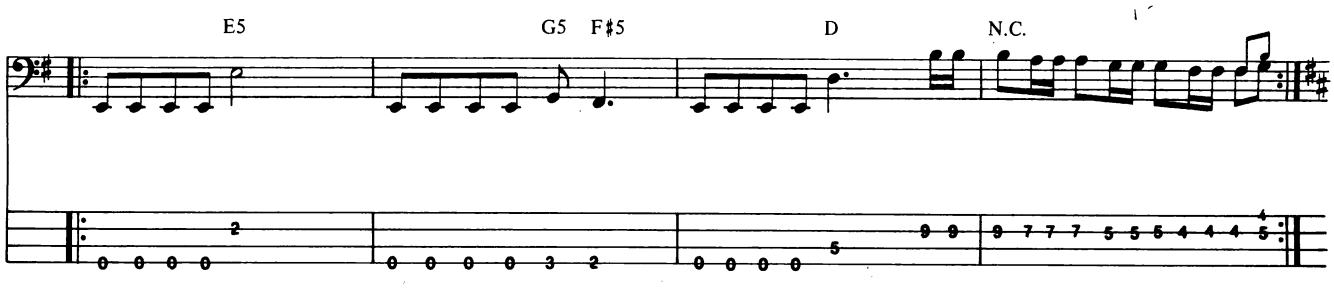

Am
C
G
Em
D.S. al Coda
H
H P

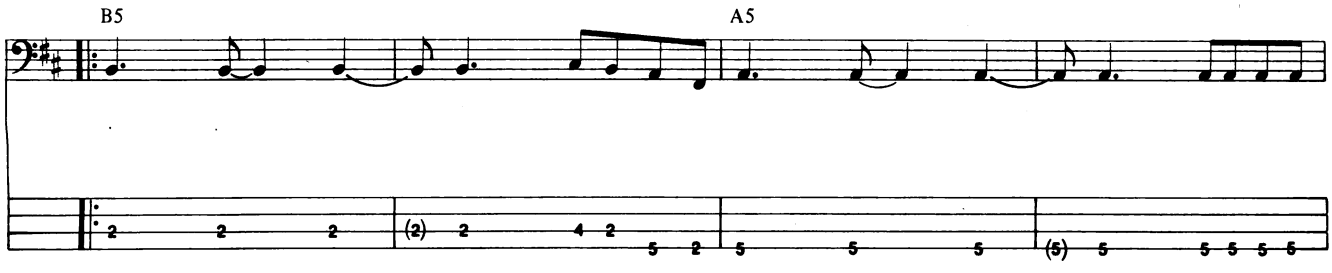

Coda
♩= 144
D5 E5
D5 E5
G5 F♯5
D5
N.C.
D5 E5
ff

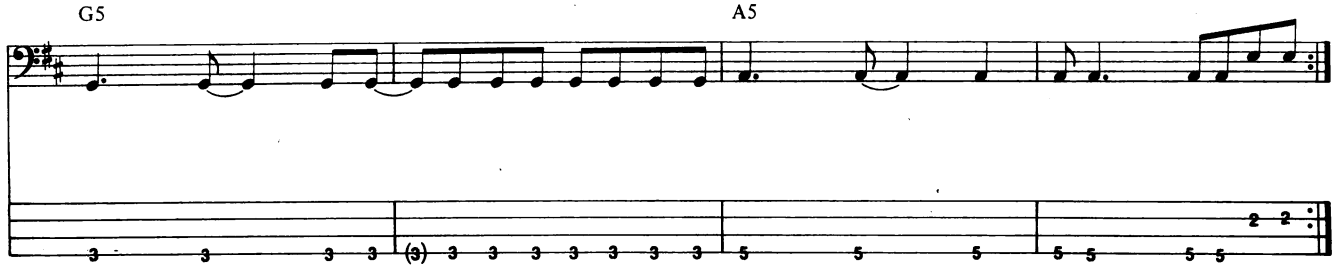

D5 E5
G5 F♯5
D5
N.C.

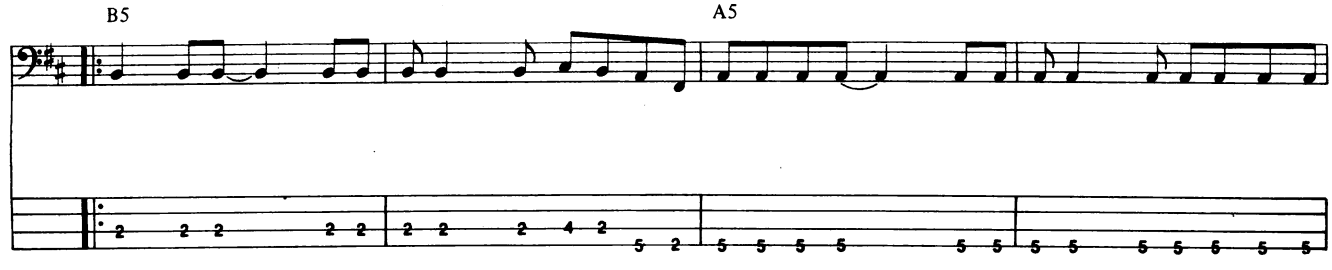

3rd, 4th Verses
D5 E5
D5 E5
G5 F♯5
D5
etc.
N.C.
3. No one but me can save my-self but it's. . .
4. Yes-ter - day seems. . .

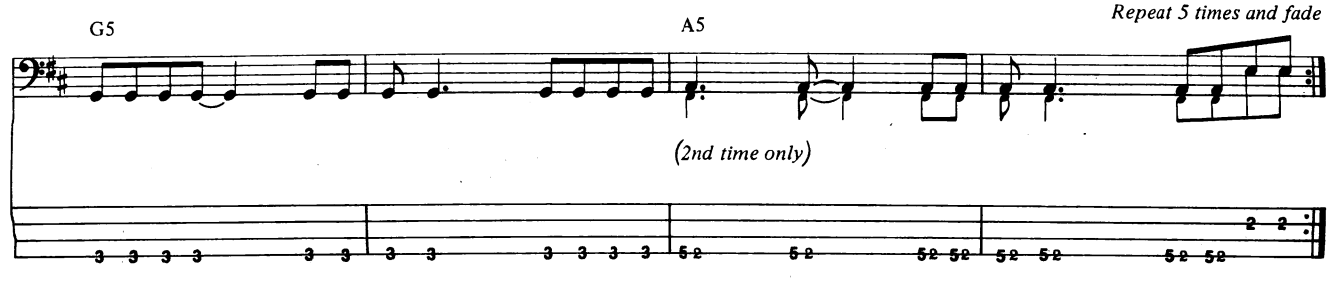

D5 E5
D5 E5
G5 F♯5
D5
N.C.
Play 3 times


E5
G5 F♯5
D
N.C.

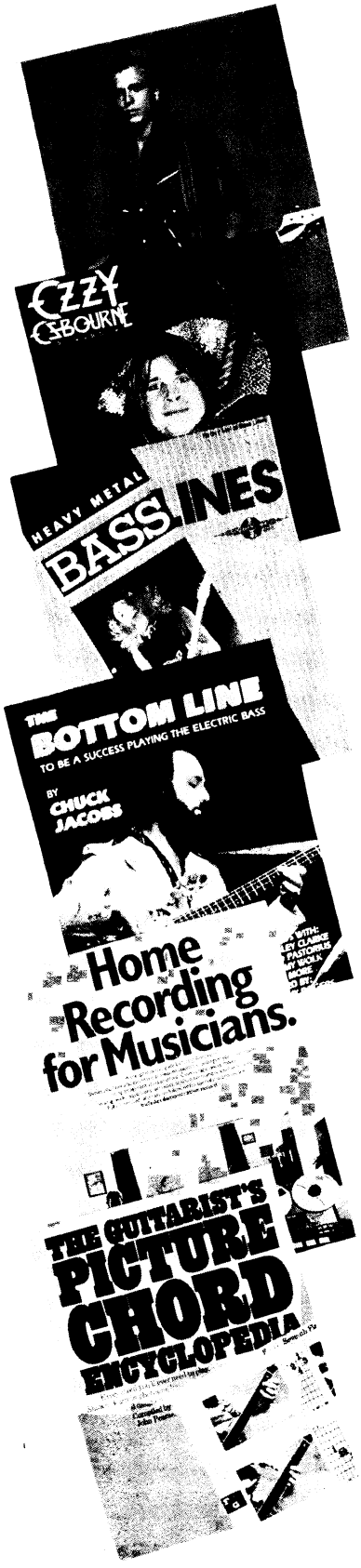

B5
A5


G5
A5


B5
A5


G5
A5
Repeat 5 times and fade
(2nd time only)

IN THE GUITARIST'S LIBRARY...



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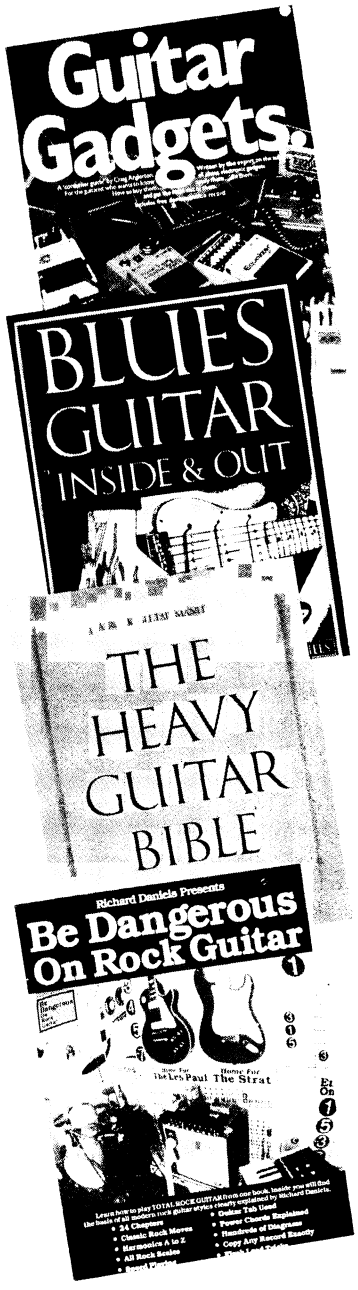

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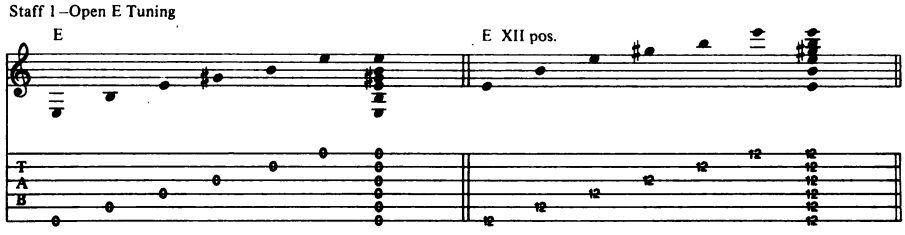
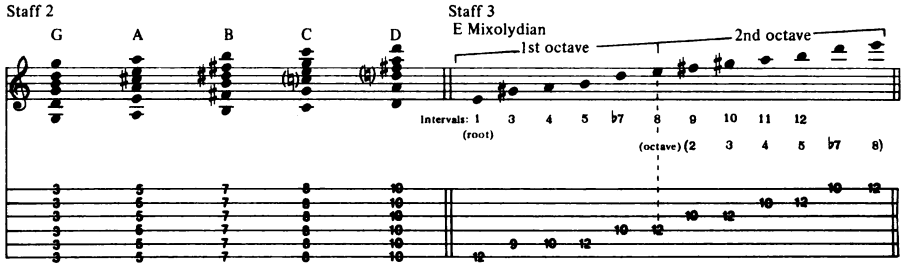
Guitar In the 80's!

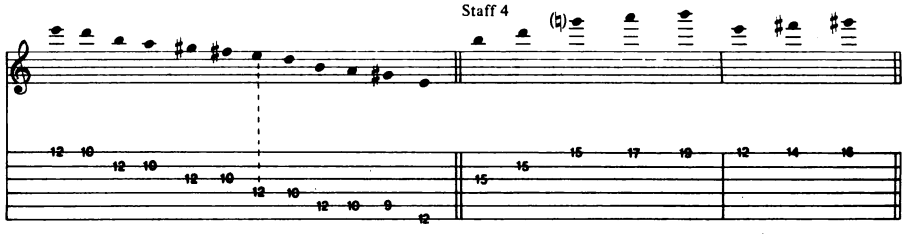
By Andy Aledort

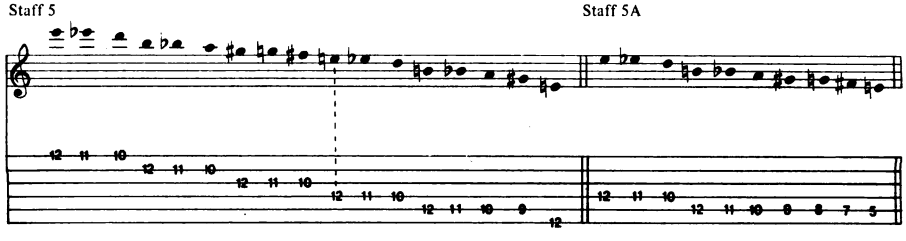
SLIDE GUITAR

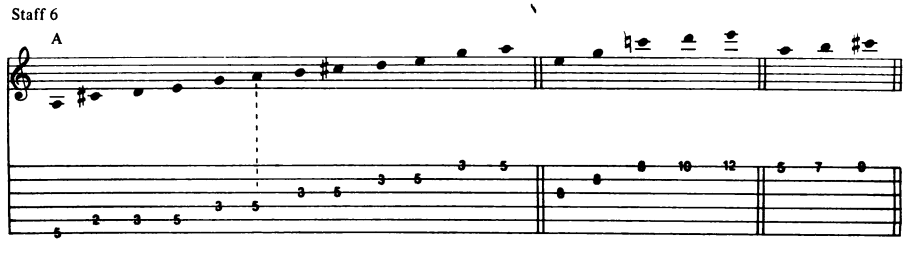
This month I'd like to focus on the subject of slide guitar, a style most closely associated with the blues, both acoustic and electric, but with occasional appearances in R&B, pop and country. Slide guitar can be partly traced back to the Mississippi Delta, where players would break off the neck of a bottle and wear it on a finger, using it on the strings instead of fretting, creating a haunting, vocalesque sound; hence the term "bottleneck" guitar. Other players would go down to the plumbing shop and buy a little piece of pipe to use as a slide. This sound can be further traced back to Hawaiian music, where slide guitar is an intrinsic part of the musical heritage. Other instruments besides the standard guitar were and still are used with a slide, such as lap steel guitar, pedal steel guitar, National steel guitar, and dobro. As a matter of fact, the development of the tremolo arm on an electric guitar was initially intended to enable a guitarist to simulate the sound of Hawaiian guitar, not, as some of you have thought, to enable Eddie Van Halen to make sounds akin to the world cracking in half (not to put down that sort of tremolo bar usage; we all have to thank Hendrix for creating a new direction and vocabulary of sounds in that department). Blues musicians such as Elmore James and Muddy Waters popularized the sound of slide guitar and influenced modern rock and blues musicians such as Johnny Winter, Eric Clapton, Duane Allman, Ry Cooder, Lowell George and Mick Taylor, to name a few. Below is an introduction to slide guitar, applicable to acoustic or electric guitar, designed to get your feet wet in this style.

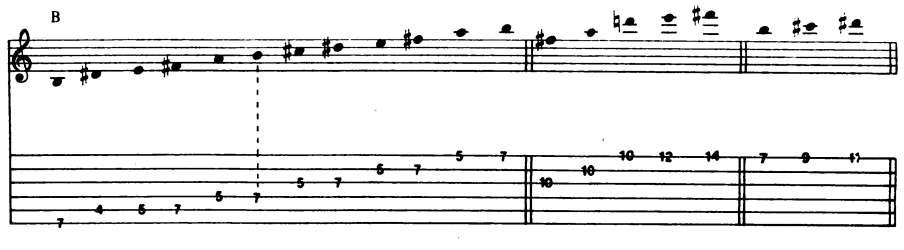


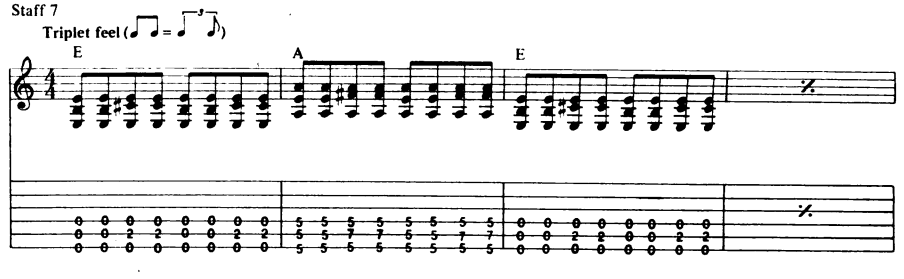


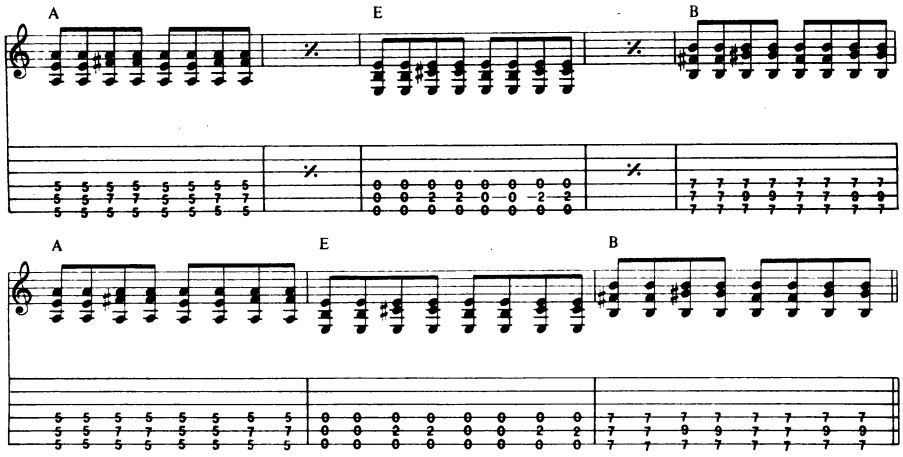




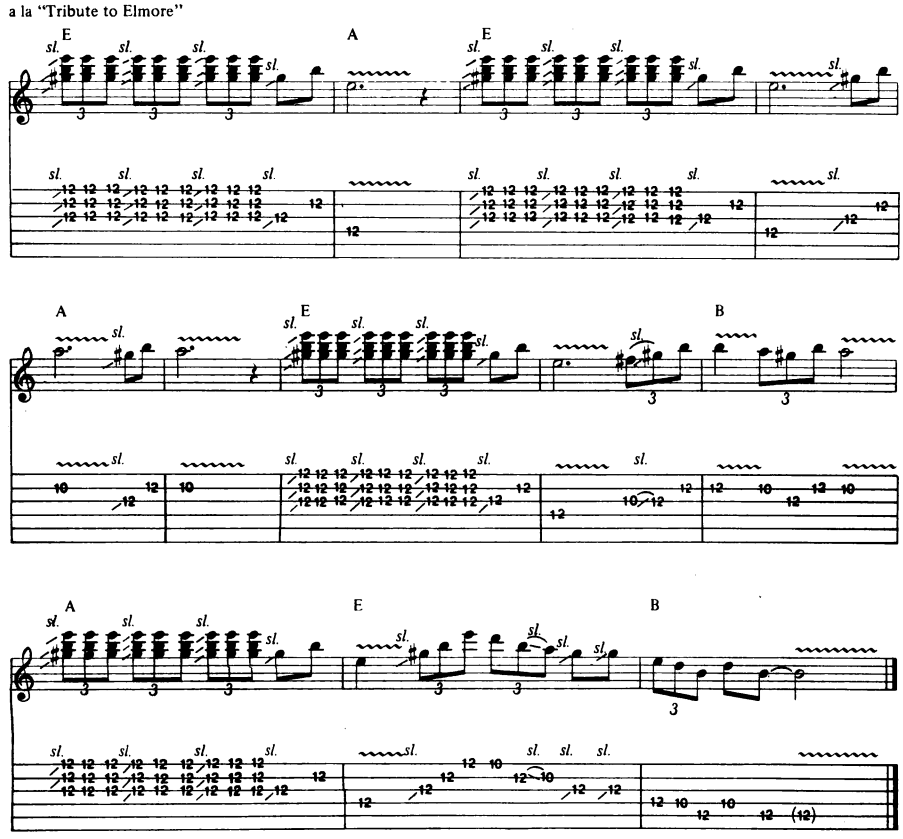








Staff 8
a la "Tribute to Elmore"



Very often slide guitar is played with the guitar tuned to a major chord, which is known as an "open" tuning. If the guitar is tuned to an E chord, that is, the sound of the guitar strummed without fretting any notes is an E chord, then it is thought of as being in open E tuning. This tuning is very prominent in slide guitar, and is as follows (number in circle represents string):

⑥ = E, ⑤ = B, ④ = E,

③ = G♯, ② = B, ① = E.

In other words, tune the fifth string, A, up a whole step to B; tune the fourth string, D, up a whole step to E; and tune the third string, G, up a half step to G♯. Now the guitar will sound a standard E chord in first position without fretting. Another E chord is found by holding the slide on the strings directly over the 12th fret. These two E chords are shown below:

When playing the E chord at the 12th fret, make sure the slide is directly over the fret and not behind it, to ensure proper intonation. Also, I suggest wearing the slide on either your pinky or third finger, using the other fingers to rest gently on the strings behind the slide to mute. If you don't mute you'll get the sound of the string ringing on both sides of the slide. Staff 1 illustrates these chords in notes and TAB. (Some slides aren't long enough to cover all six strings; the length of the slide is a matter of the player's preference.)

Holding the slide across all the strings (or most of them) at any given fret produces a major chord whose root note is found on the sixth, fourth and first strings. See Staff 2. The first chord shown, G, is sounded by fretting the slide directly over the third fret. Remember to damp (mute) with the other fingers behind the slide to get the cleanest sound. Notice that the lowest and highest notes are both G's. The other chords shown here are to be played in a similar fashion; be sure to hold the slide directly over the fret for proper intonation.

From the six chords shown one can derive the chords for blues progressions in four keys; E, G, A and D. As the typical blues progression is I, IV, V, in the key of E, that translates to E, A and B. In the key of G the three chords in the progression are G, C and D. In A they're A, D and E, and in D they're D, G and A. For the time being let's focus on the key of E.

Staff 3 illustrates the most common blues scale used by slide players, E Mixolydian, leaving out the 2nd degree (F♯) in the lower octave. The bottom three notes of this scale in this position are used far less frequently than the rest of the notes. The scale is shown both ascending and descending, and should be practiced this way. You should also lift the slide off the strings when playing consecutive notes on the same string, to avoid the sound of the notes sliding into each other.

Aside from the notes shown in this "box" position, Staff 4 illustrates other note choices commonly used together. Staff 5 illustrates commonly used passing tones within the box position. Staff 5A shows alternate lower octave choices.

Now let's apply these forms to the other two chords used in an E blues, A and B. Staff 6 shows the basic scale plus the alternate tones used against these chords.

Looks like all we need is a basic rhythm pattern to play over and we can start playin' the blues. Staff 7 illustrates a rhythm part which should be played with a triplet feel. All fretted notes should be fretted with the fingers, not the slide. For the A and B chords, bar your first finger at the designated fret and use either your second or third finger to sound the note two frets higher on the fifth string, depending on whether you're wearing the slide on your third finger or your pinky.

For soloing over this rhythm pattern, try the riffs shown in Staff 8, which are similar to Eric Clapton's *Tribute to Elmore*. Next month: "Slide Guitar Part II."

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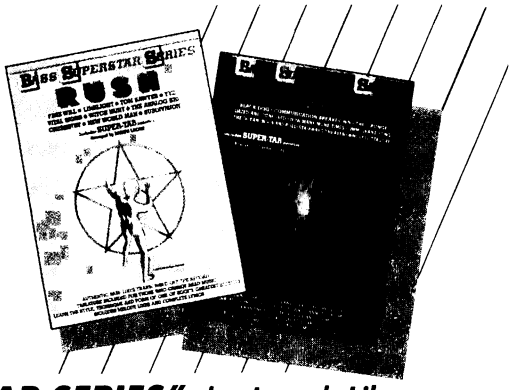

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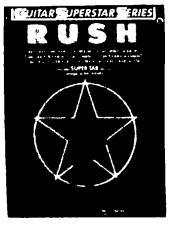

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Tablature Explanation Page 56

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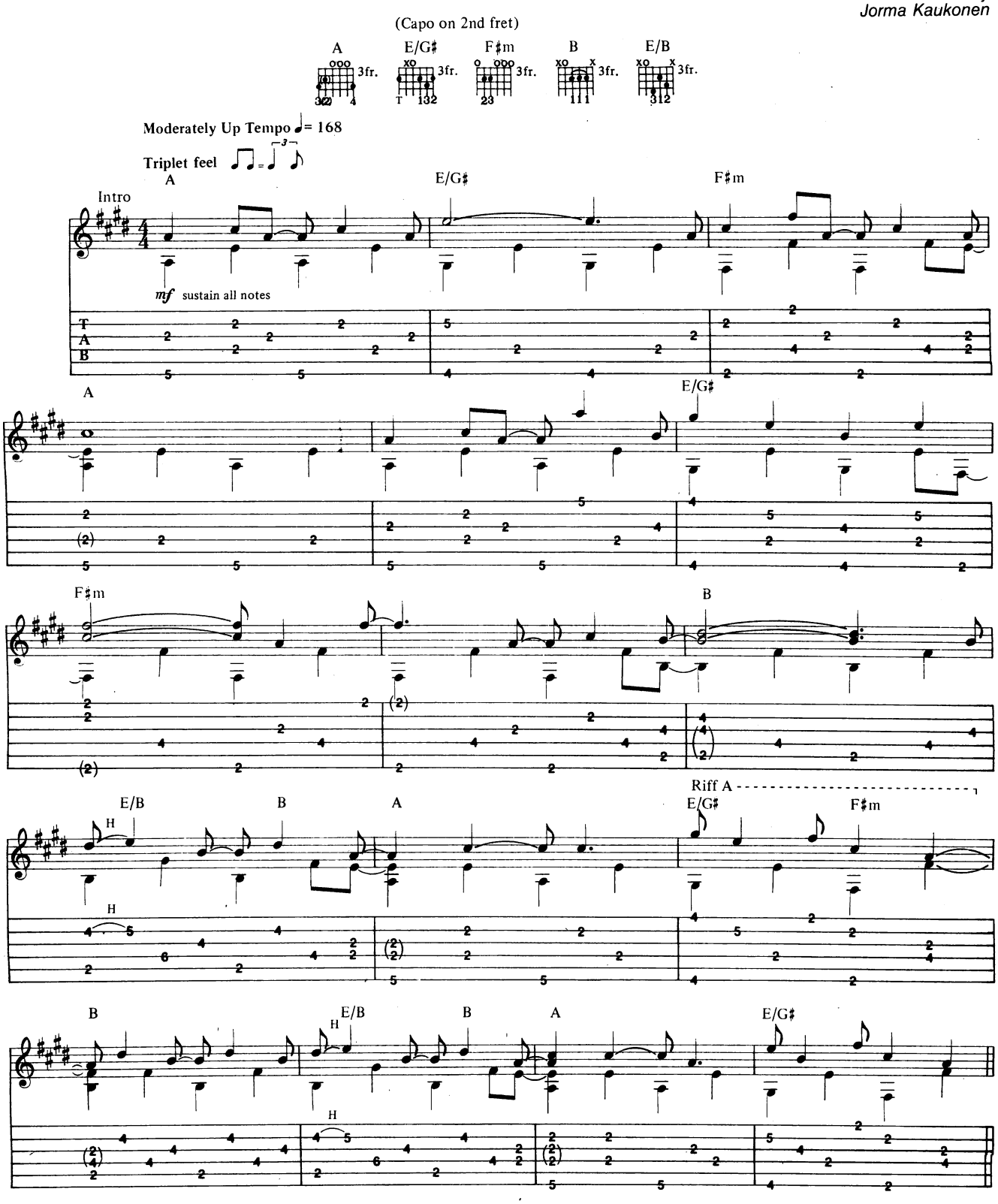
Words and Music by
Jorma Kaukonen



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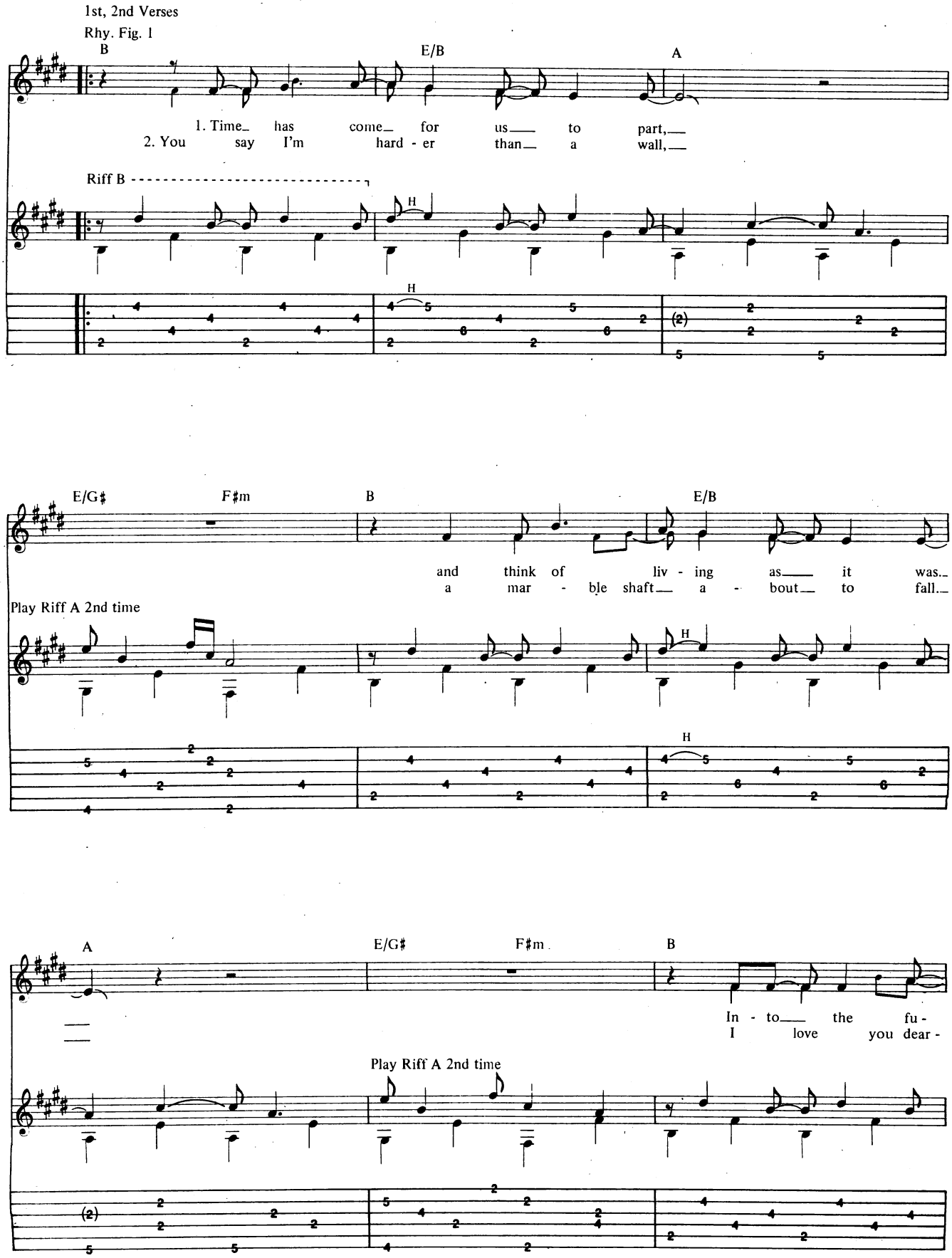
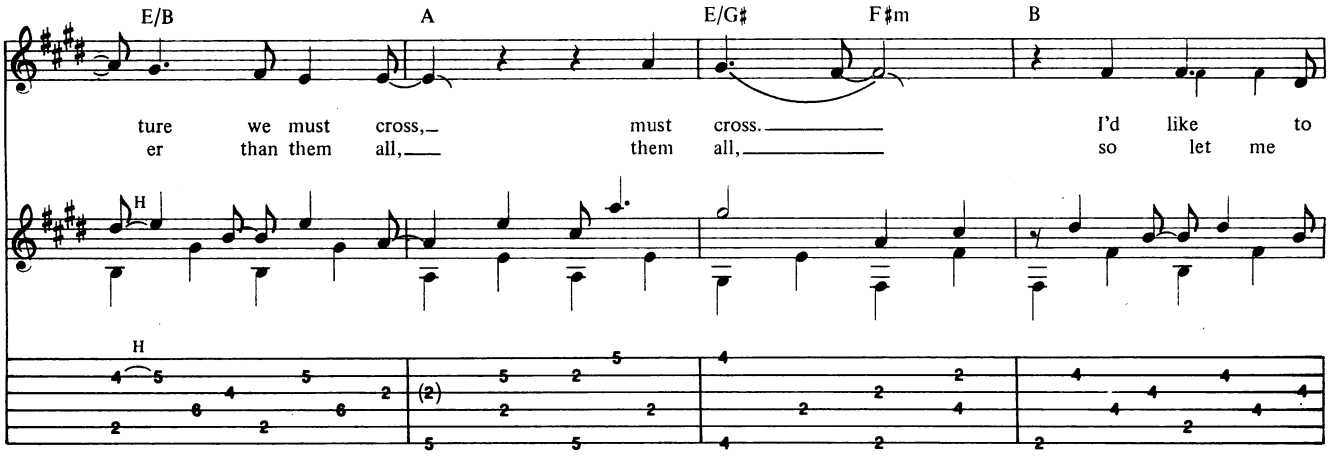
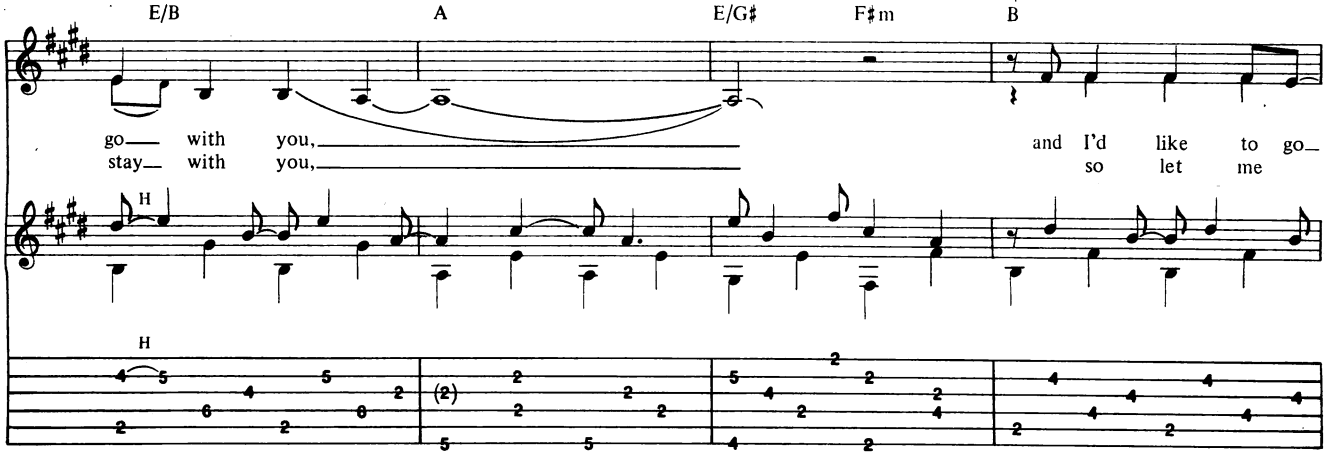
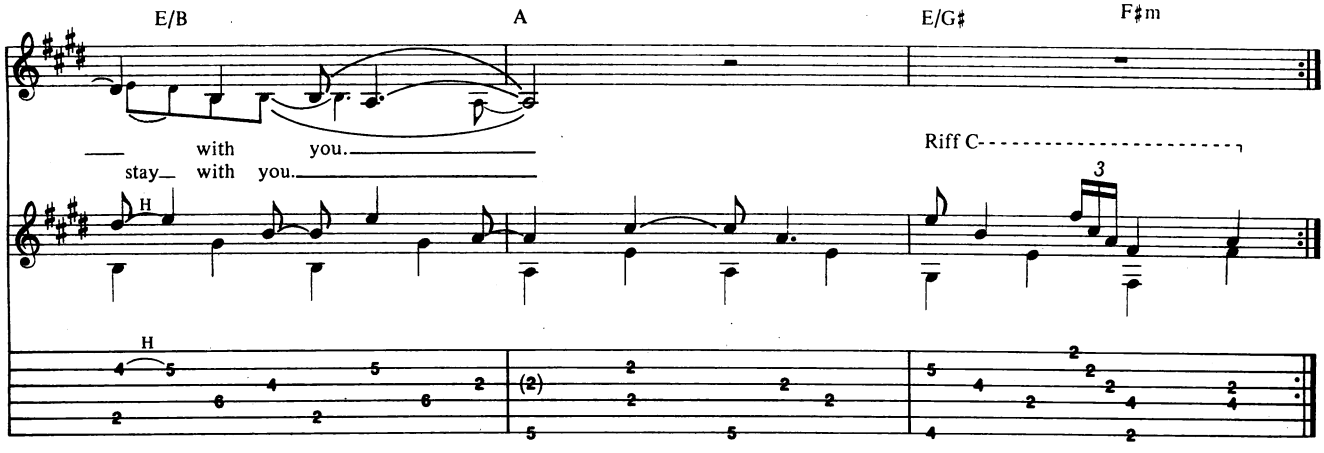
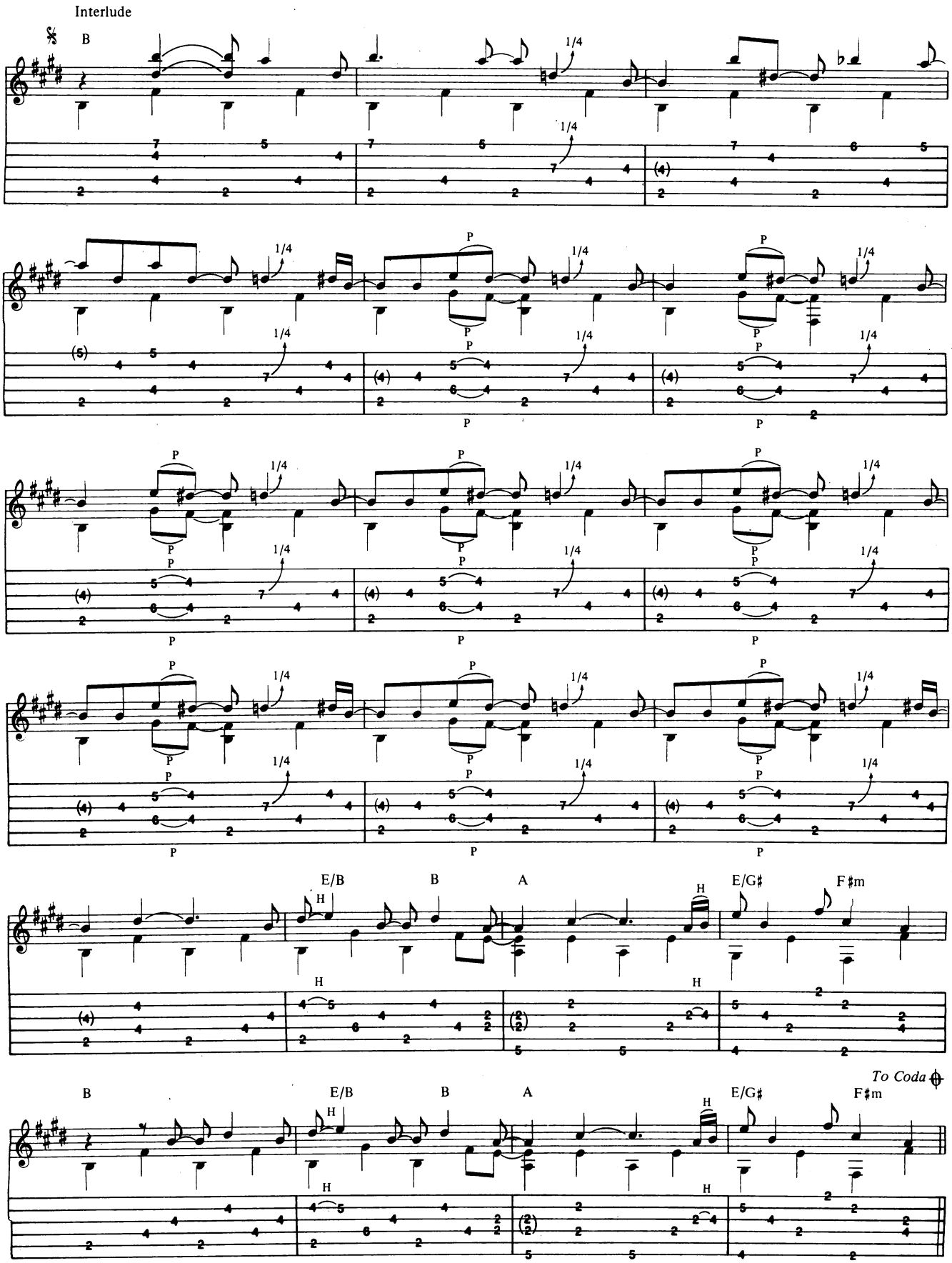

1st, 2nd Verses
Rhy. Fig. 1
B
E/B
A
1. Time has come for us to part,
2. You say I'm hard - er than a wall,
Riff B
H
E/G♯
F♯m
B
E/B
and think of liv - ing as it was.
a mar - ble shaft a - bout to fall.
Play Riff A 2nd time
A
E/G♯
F♯m
B
In - to the fu -
I love you dear -
Play Riff A 2nd time


E/B
A
E/G♯
F♯m
B
ture we must cross, must cross. I'd like to
er than them all, them all, so let me
H


E/B
A
E/G♯
F♯m
B
go with you, and I'd like to go
stay with you, so let me
H

(end Rhy. Fig. 1)


E/B
A
E/G♯
F♯m
with you.
stay with you.
Riff C
3
H


Interlude
B
1/4
P
E/B
B
A
E/G♯
F♯m
H
To Coda

3rd, 4th Verses
Repeat Rhy. Fig. 1

B E/B A

3. And as we walked in - to the day,
4. And though I'm feel - ing you in - side,

w/Riff C 1st time;
Riff D 2nd time

E/G♯ F♯m B E/B

skies of blue had turned to gray,
my life is roll - in' with the tide,

w/Riff C 1st time only

A E/G♯ F♯m B

I might have not
I'd like to

E/B A E/G♯ F♯m

been clear to say, to say.
see it be an o - pen ride

w/Riff B

B E/B A w/Riff C 2nd time only E/G♯ F♯m

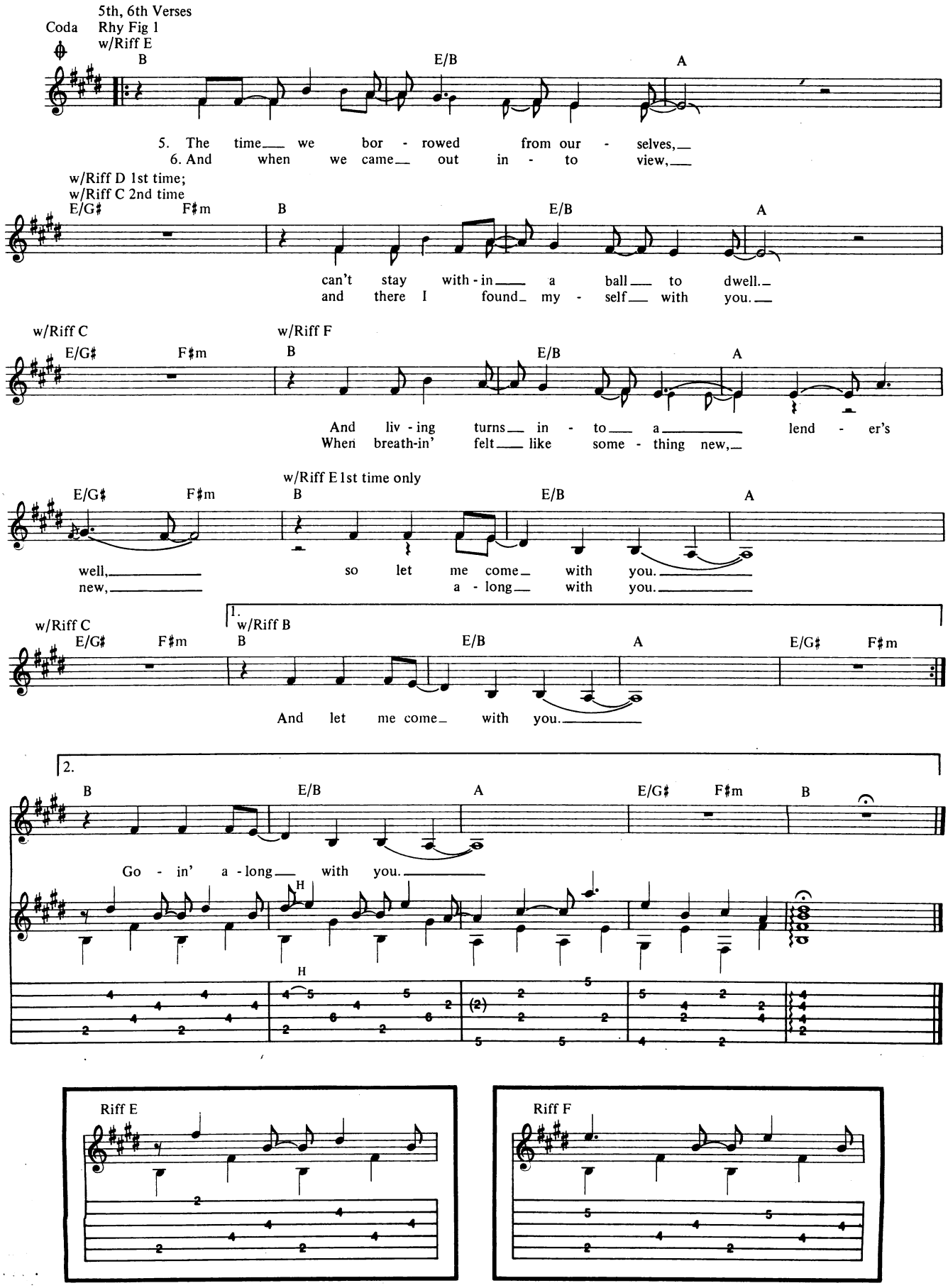
I'd nev - er look a - way.
a - lone with you.

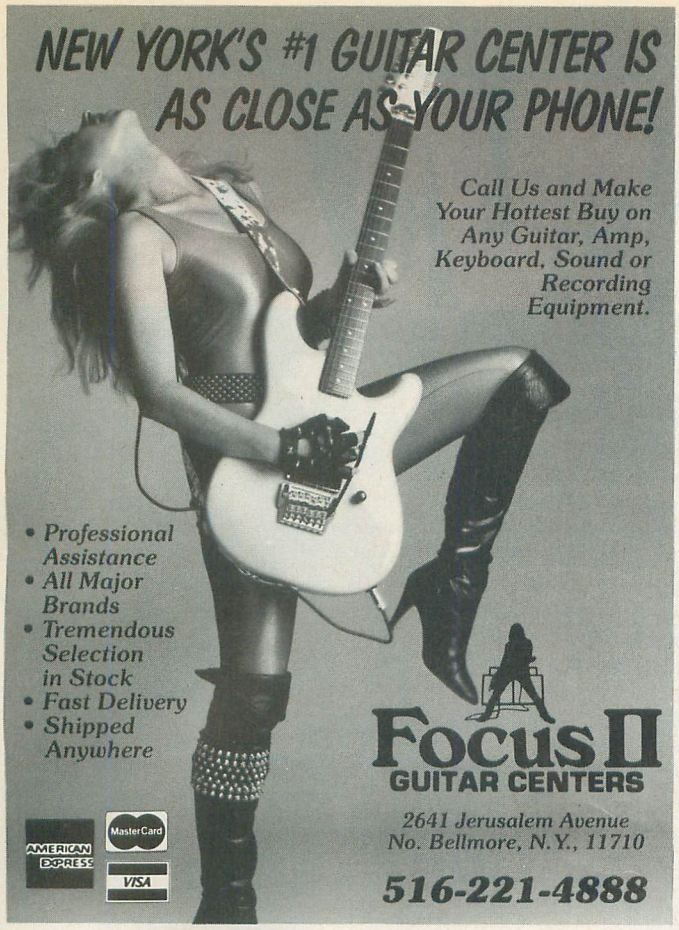
2nd time
D.S. al Coda

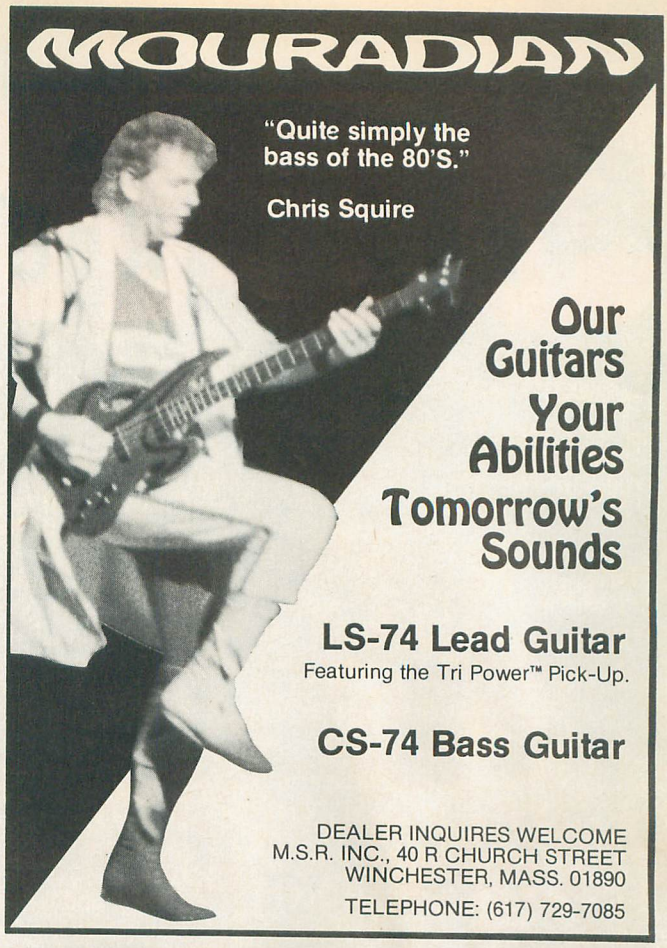
B E/B A E/G♯ F♯m

I'd nev - er look a - way.
Go - in' a - long with you.

Riff D


Coda
5th, 6th Verses
Rhy Fig 1
w/Riff E
B
E/B
A
5. The time we bor - rowed from our - selves,
6. And when we came out in - to view,
w/Riff D 1st time;
w/Riff C 2nd time
E/G♯
F♯m
B
E/B
A
can't stay with - in a ball to dwell.
and there I found my - self with you.
w/Riff C
E/G♯
F♯m
w/Riff F
B
E/B
A
And liv - ing turns in - to a lend - er's
When breath-in' felt like some - thing new,
w/Riff E 1st time only
E/G♯
F♯m
B
E/B
A
well, so let me come with you.
new, a - long with you.
1.
w/Riff C
E/G♯
F♯m
w/Riff B
B
E/B
A
E/G♯
F♯m
And let me come with you.
2.
B
E/B
A
E/G♯
F♯m
B
Go - in' a - long with you.
H
H
Riff E
Riff F





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JORMA KAUKONEN

UNMISTAKABLE

Interview by Andy Aledort

Out West it's called the Paisley Underground, down South along the Nashville to Tulsa run it's referred to as Cow Punk, back East they're saying it's the latest and the greatest Urban Folk Revival. This reflowering of sixties sounds and sentiments has given many a closet folkie cause to return to that closet to extract his or her acoustic guitar, there to add new tunes by R.E.M. the Roches, Jason & the Scorchers and Suzanne Vega to their mouldering repertoires.

Jorma Kaukonen has been on the boards since the last time acoustic music rose to the fore, like cream rising to the top of a collective musical consciousness. Now, surfing along the crest of this refreshing wave, Jorma can educate a new generation in the subtleties of fine fingerpicking, having lost nary a sixteenth note since the creation days of the Jefferson Airplane, before the invention of the wheel and the tremolo bar. Idealistic fool that he is, he's even taken to teaching a course on the subject at The New School in New York. True sixties veteran that he is, he learns more from his students than he could ever hope to teach them. We sat down with Jorma to talk about his musical travels.

Can you tell me about the formation of the Jefferson Airplane?
Paul Kantner and I had a mutual friend who introduced us. We were both playing folk music so we became pretty good friends. Paul and David Freiberg were living together with a couple of other people and Paul ran into Marty Balin somewhere and they started a band. They asked me if I wanted to play and I resisted the idea. You know, 'Ah, not a new band; I'm a blues guitar player.' But he talked me into coming to try out. I had an old 1936 or '37 Gibson L-5 with the pickup on it. We played, and fooled around at the Matrix, just before it opened. Ken Kesey was there and had a tape deck, on which he made a tape loop, and we started playing along and I was getting echo repeats. I said, 'This feels like it might be fun.' I started playing with them and the next thing I knew it was six or seven years later.

What was the San Francisco scene like then?
The scene basically had to do with folk music. Folk music is a broad category; there were jug bands and a couple of rock bands. Jerry (Garcia) was one of the first guys who showed up playing electric music. There were blues people and autoharps and all that stuff, just like it was here in New York City. But for a while the Bay Area, for the size it was, had maybe 10 or 15 places you could play. People just went around, and played all the time. If you wanted to play in front of people you had the opportunity. I got there in early '62. That kind of atmosphere is what eventually became the San Francisco rock scene. One of the things I missed about the changing eras is that at one time everybody jammed and you didn't care about your equipment or your lighting. Then, my theory is that technology escalated and your pitch transposer had to be set for your solo, etc.

Frank Moreno

Robert Minkin

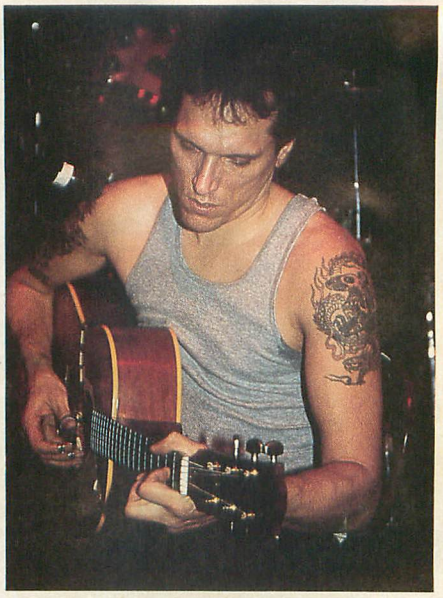
Even bands just doing clubs or garage bands have thousands of dollars worth of equipment. People just stopped playing together for a while on a loose scene. 'Hey, we're gonna play a song, how's it go?' 'Like this; you can do it no problem.' It mutated, things changed.

It seems from the music that came out of that time, that bands like the Airplane were trying to do something original and not in the mold of what was considered "commercial" music.

In a sense, but these are unconscious things; people don't make these decisions like 'I'm going to be original today.' I do lots of derivative songs that I learned from other people but because I couldn't learn them exactly, they mutated and people say, 'That's a great arrangement.' Well, if you make the same mistake three times in a row it becomes an arrangement, not a mistake. I just like to play and I was lucky I got to do a lot of playing.

Have the changes in musical trends affected you as a creative musician?

You think about it. There are some songwriters who can sit down and write or play from the heart virtually anytime, and I don't happen to be one of them. I'm not a prolific songwriter. It takes me time to do things. I wouldn't be able to walk around and say, 'Well, this is happening, so this is what I'm going to do.' This is not the way I work. I don't think anything about the music scene really changes much. The changes that you notice usually emanate from the rhythm sections rather than the lead players. You can almost date a song if you hear just the bass and drum track alone; that's what makes it happen.



Frank Morano

Here's a classic example. I had a thing with Jaco Pastorius and he was playing some song like *Giant Steps* or something incredibly complicated and I didn't know where to begin. I picked a key that had nothing to do with what he was playing and played consistently through it in time and someone said to me, 'Your harmonic concept is fantastic.' If you have a great rhythm section you can do anything. They're the ones that set the tones. On that song I sounded sort of like a jazz player but I don't get too deeply into that. But the rhythms make it happen and those are the real changes that you see in the music business now.

To me, *The Watersong* is particularly beautiful. Do you have any personal favorite performances?

I like that song. I like to play it. The answer is no. Over the years I've edited out a lot of songs. Some I quit doing because I lost the mood for them or they required a band. Others I unfortunately forgot and now I'm going back to relearn some things I haven't thought about in the past. Usually, if I've been touring a lot and doing a song over and over, I find I start to lose any kind of spontaneity with it 'cause all the licks start to get programmed. Sometimes you can't help it, but I try to move things in and out of the repertoire. *The Watersong* is not one of these; I do that all the time. I play *Too Hot to Handle/Watersong* as a medley, 'cause the two are in the same open G tuning. Sometimes being a performer is like being an actor in some way and sometimes I can't get it up to be an actor, so I drop things in and out depending on how I feel at the time. One of my favorite songs is *Genesis*, but I don't do it that often 'cause I have to be in the right frame of mind. That's just the way it is.

Was there any particular impetus for you to write tunes like *The Watersong* and *Genesis*, because they are both different from the other things you play?

No. As a writer, that was one of the neat things about the Airplane. When we first got together, every one of us was able to record any song we wanted. There were never any hassles in the early years. I'm not a very prolific writer. I usually start with a melody and an image. But I notice I have clusters of songs where I can almost tell you the years when they were done depending on where the imagery's at. But once again, it wasn't a conscious thing. On the other hand, I know guys who can sit down and write five great songs. Something has to stimulate me to write a song.

Perhaps because of your background as a blues guitarist, where the emphasis is on spontaneity, you wouldn't be able to say, 'I'm going to write a song today,' and come up with *The Watersong*.
That's true, and as a matter of fact, with "tunings" songs, as I mentioned earlier, if you make three mistakes it becomes an arrangement. I find them so much fun. I wrote all the songs for **Yellow Fever** watching The Three Stooges on TV. Tunings just start to generate things 'cause I hear things in them. *The Watersong* evolved out of a folk song called *The Rain Don't Fall on Me No More*. With *Third Week at the Chelsea*, that whole song came in a dream. It was my third week in Chelsea and I woke up, I had a tape recorder and I taped it and went back to sleep. It was a good thing too, 'cause you know how those things are, 'Yeah, I'll remember it.' Bullshit; they're gone. But there it was, every verse, all the picking, the whole thing came in a dream. That never happened again.

In the song *Embryonic Journey* (GUITAR Sept. 85) there are riffs which you play ever so slightly different each time around. It's hard to tell whether you did these things on purpose.
But it works. That's the neat thing about being a musician. It's not like being a sculptor. If you're a musician and you play something you don't like then you just don't have to play it anymore. If you just spent six months chiseling something out of a big block of granite and you don't like it you have six months of grief on your hands.

Can you give me an example of a tune within a category of tunes?
Sally Where'll You Get Your Liquor From or *Dancing*, as it's called, is a Gary Davis thing. It sort of typifies the whole genre of Gary Davis in the key of C songs. I don't do it exactly the way he does. I always tell people if they really want to learn to play the riffs, Stephan Grossman's the guy to go to. He knows how to do that stuff the way the Rev did. C things—ragtime things are in the key of C. In the key of E is simple stuff like *Uncle Sam Blues*, which is just playing a single string drone, pedal tone bass notes with little licks on top of it. Lightning Hopkins' playing is so neat. If you get one of his good earlier records, where he's not bullshitting around, it's great archetypal stuff to learn a lot of good guitar from. Brownie McGee's *Folkways* record is a ten-incher that came out in the early 50's. There are eight songs on it and it's just him so you can hear exactly what he's doing. He's not a fingerbusting guitar player, but it's all neat stuff and good to learn off of. The entire Yazoo catalogue is my favorite answer for those who want to know my acoustic guitar influences.

When were you getting into this style of guitar?
It was in '59-'60. The folk scene had just started to happen. Ian Buchanan, who taught me, was an excellent player. There were many excellent players in New York. For all of us at the time, playing finger-style blues was real. When you go down and play in Texas, blues is real. You go to a blues bar there and people go there to hear boogie and blues. It's not like a coffee house in a college town somewhere. That's what it was, probably, for all of us, whether we were playing bluegrass, blues or whatever. People were really into it, probably as an escape from the times, but we were really into it. Later on, when you start to think about 'What have I done?' or 'How will I explain what I'm doing?' then you start to realize who you've tapped from, where it's coming from and making a discography to give to your buddies to figure out the things you like to do.

How about the electric guitar, which you approach much differently?
Jack (Cassidy) and I fooled around in high school. He played lead guitar. I learned to play electric guitar in the Jefferson Airplane and a lot of the off-the-wall stuff was accidental and sort of figured out at the time. Mike Bloomfield was the first person who ever took the time to show me electric things, 'cause he was an electric guitar player. He showed me things, many of which I'm still working on today. Eric Clapton—even though I play nothing like him, I loved his playing. I couldn't get enough of Cream, because I liked his crisp approach. Every one of those riffs was right there and I've learned a lot from him even though my playing doesn't sound that way. He and Mike Bloomfield were my big influences, along with Buddy Guy, who is one of my favorite electric blues players. I've also learned so much from him and yet my playing sounds nothing like him at all.

How extensive is your knowledge of music theory? Did you ever sit down and study scales and modes?
No, I haven't. I took piano when I was a kid and the reason I finally quit was that the piano teacher realized I was playing by ear and he wasn't getting off on it. I think in some ways it's kind of been a drag, but that's one of the things about teaching these courses at the New School in New York City. All of the people I'm teaching are pretty well educated about that kind of stuff. It makes it easier to explain what you're doing if you can relate it in a common language, which really is what music theory is. I've actually been learning a lot from the guys I've been teaching. I'll say, 'Then I do this,' and they'll say, 'Oh that's a 9th or a 10th.' Then I try to remember it.

Robert Minkin

How do you approach teaching?
Working with songs, 'cause that's how I learned to play myself. Then I'm trying to show the guys the basics of what happens and most of the stuff that happens with my fingers is with my right hand. I don't use a lot of fancy chords, it's mostly right hand fingerpicking. Then I try to explain to them what I'm doing so they adapt it to whatever their individual styles are. As I'm learning stuff from them, I'm able to explain things a little better. As it's going to happen, I'm going to be able to analyze what makes some of the stuff I do interesting or not interesting. Like I keep telling these guys, 'You can't know too much.' There's nothing wrong with knowledge. You obviously don't have to know how to read and write in order to play but it helps to explain the things you can do. ■

the Vinyl Score

by Buzz Morison

HEAR 'N AID—An All-Star Album for Famine Relief
Mercury 826-044-1 M-1

Performance: A rousing bit o' relief
Hot Spots: *Stars*, Rush, Accept, Y&T and Kiss
Bottom Line: Worth the expense in more ways than one

This contribution by hard rockers to famine relief is definitely the loudest in the continuing line of charity recordings, and contains a lot more good music than just the aid anthem *Stars*. That single, with its trade-off vocals and stack-of-guitars solo, is a pounding Ronnie James Dio tune with dubious lyrics but the best of intentions. Best of all, it gives you a chance to hear guitar heroes side-by-side, trading solos and matching licks. The supersonic tumbling act is wild fun, and thanks to liner-note ordering, one is able to find impressive playing by Vivian Campbell, his Dio replacement, Craig Goldy, and an excellent closing statement by Blue Oyster Cult's Buck Dharma. Filling out the album is an assortment of live cuts, mostly from bands that couldn't make it to the *Stars* session. Standouts among eight tracks are Accept's *Up to the Limit*, a stirring version of *Distant Early Warning*, by Rush, a sharp studio shouter by the neglected Y&T, and an upbeat Kiss tussle with the dynamite *Heaven's on Fire*. If you want to contribute, don't just buy the single—make a bigger donation toward famine relief and your record collection by shelling out the bucks for **Hear 'n Aid**.

RAISED ON RADIO—Journey
Columbia OC 39936

Performance: Waxed and shiny
Hot Spots: *Positive Touch* and *It Could Have Been You*
Bottom Line: A new, compact, commercially styled Journey

Raised on Radio positions Journey even more at the center of AOR control with its slippery, slick sound and the soulful sway of Steve Perry's Motown melodies. Gone is the fusion–fury drumming of Steve Smith and the edge he supplied, giving singer Perry and keysman Jonathan Cain even tighter control of Journey's positive love sentiments and more opportunity to fashionably melodicize the Journey whoosh. In fact, the whoosh has given way to one of the smartest and most meticulous productions of late, guided by the hand of producer Perry. And the radio is where this album's sure to raise its decidedly unugly head. Neal Schon is still around, acquitting himself admirably in all manner of guitar styles, from bittersweet soul fills on the gentle rock of *I'll Be Alright Without You*, to the tough flash and feel of *Positive Touch*, to trendy chiming on *The Eyes of a Woman*. Schon's busy, omnipresent work puts him in a class with rock's best sessionmen, a la Steve Lukather, but while **Raised** is Perry's money-making baby, it is hardly an album of music made by a *band*. It should be interesting to see where Schon's diverse guitar displays lead next creatively.

SPEECHLESS—Albert Lee
MCA—5693

Performance: Flawless
Hot Spots: *Bullish Boogie* and *Romany Rye*
Bottom Line: Masterful country picker barely breaks a sweat

There is no denying that Albert Lee is masterful, his session work inevitably setting him up as the best electric country picker in the land. His high-speed country whoops are fluid and faultless and dance around musical haystack structures as if he'd been born in Merle Haggard's barn. In fact, this transplanted Englishman has so conquered the ways of country guitar that his new solo album, **Speechless**, impresses as much with its roteness as with its technical perfection. Two traditionals included with six Lee original instrumentals are filled with flashy picking that makes one wonder if he couldn't cut-up these standards in his sleep. Who needs another recording of *Salt Creek*? More impressive is his playing on several breezy ballads on which he also plays piano, his original instrument. Lee's relaxed, elastic solos on *Seventeenth Summer* and *Romany Rye* reveal his English influences in their Clapton/Knopfler feel. And he's most inventive and spirited on the country swang jazz of *Bullish Boogie*, where he's matched by Jim Cox' fancy piano pickings. **Speechless** certainly contains some impressive Lee playing, but the routine perfection of its grooves won't call for many repeat listenings.

RUSSIAN ROULETTE—Accept
Portrait BFR 40354

Performance: Loaded and loud
Hot Spots: *Monsterman* and *Aiming High*
Bottom Line: Another slab of spit and whallop

More evidence here that Accept's assault on metal is determined and making headway. This guitar-loaded German crash band continues to build on its recording storm with **Russian Roulette**, expanding its range from torching stomp and thrash to expansive conceptual bangings on the horrors of war and the human condition. Pretty heady for a band whose lead singer, Udo Dirkschneider, screams like a case of human Condition Zero. But it isn't just Udo's throat that sends Accept skyward, it's the machine-gun drums and bass bottom and the battling guitar roar overhead that makes this band so sonically explosive. Guitarists Wolf Hoffman and Jorg Fischer are in fine fettle—their squeals, fills and whirling dervish solos on *Monsterman* are a stomp-delight, while the closest thing to a ballad, *It's Hard to Find a Way*, brandishes a pensive lead that takes off over the shouted chorus. But *Aiming High* really shows the string-bending prowess of the pair, as they spar with leaping flames of guitar glory. **Russian Roulette** is stacked with randy riffing and ripping solos, and while it doesn't speed and roar like **Metal Heart** or **Balls to the Wall**, it's Accept's most sophisticated and muscular album to date.

LIKE A ROCK—Bob Seger & the Silver Bullet Band
Capitol PT-12398

Performance: Grand
Hot Spots: *Like a Rock*, *The Ring* and *Tightrope*
Bottom Line: Despairing, honest rock from Michigan's best

It'll be hard not to climb on the Bob Seger bandwagon if you give **Like a Rock** its due. Seger, an eighteen-year veteran of the rock wars, has resurfaced after more than three years with a compelling album of broadly stroked anthems of American life that may contain his most moving music yet. The sweeping songs and productions are classic Seger, and his gruff vocals are as raspy and as sincere as ever, but what sets **Rock** apart is its mature emotionalism—songs like *The Ring* and *Tightrope* are so palpably despairing and knowingly wrought as to bring tears. This is pure, honest music, straight from Seger's heart, and his portrayals of loves lost, wasted lives and fleeting youth are painfully believable. Seger is assisted in his efforts by an assortment of crack studio and Silver Bullet Band vets, most notably keyboardists Graig Frost and Bill Payne, and guitarist Rick Vito. Vito's slide solo on *Like a Rock* lights a fire under the song's recollections and pulls you into the heat. Bob Seger is a true rock original, and it's nice to hear that he's not about to compromise or fade into despair like the people in his songs.

LIGHTNING STRIKES—Loudness
Atco 7 90512-1

Performance: Crisp and crackling
Hot Spots: *Let It Go* and *Street Life Dream*
Bottom Line: Oriental hard rock stuck on high speed

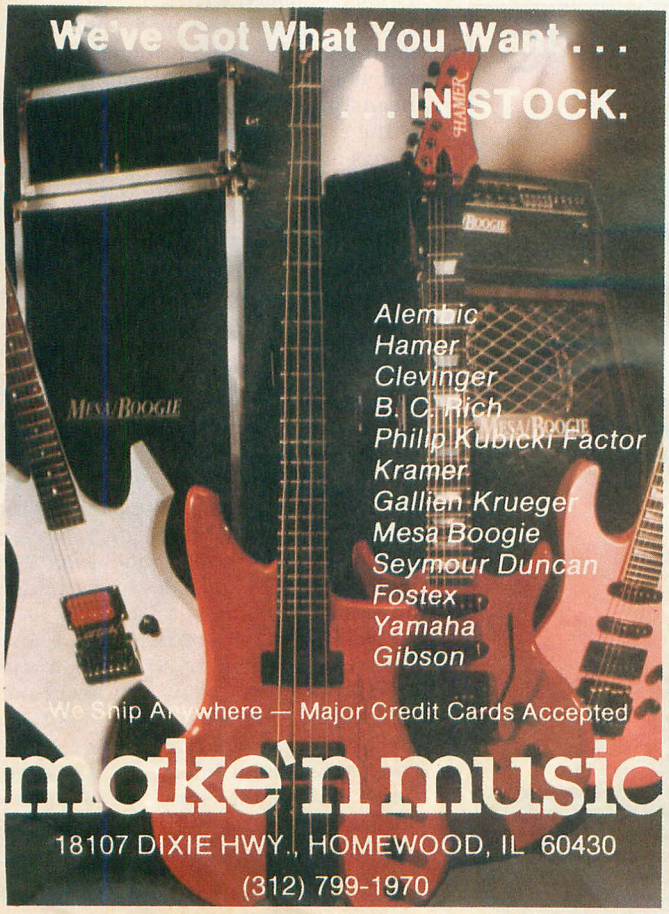
The Japanese may make a cheaper, more reliable and cuter car than the Americans, but they've still got a way to go to match America's metal bands. Loudness is a band from the Orient that sounds like a well-oiled machine created in some modernistic sound factory. Its music is all trebly pizzazz and crackling riffing that foams with feedback and thrashes along in crisp perfection. The quartet has mastered the intricacies of bash and banging and sounds quite impressive when in top gear on crashers like *Let It Go* and the bass-shaking *Street Life Dream*. But the drama goes weak in the hands of flashy but limited guitarist Akira Takasaki. He torches Loudness' songs with his fiery rhythms, but cools them with solos that are all tumbling speed and blithering madness. He exhibits plenty of technique but little substance. Several of the band's originals sound like mean Yes, with their convoluted tempo and singer Minoru Nihara's sweet, melodic vocals. Both *Who Knows* and *Complication* show distinct promise but are still a mite cumbersome.

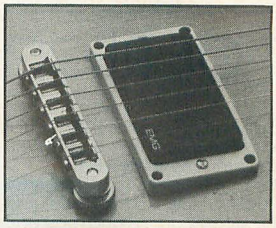
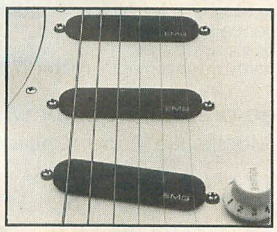
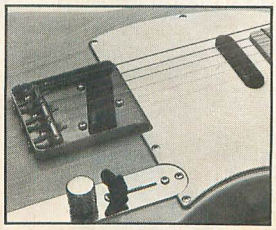
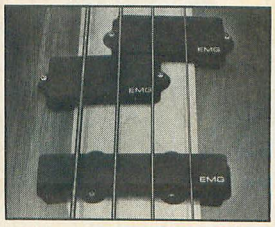
MIDLINE

MACHINE HEAD—Deep Purple
Warner Bros. BSK 3100

It seems fitting, upon the demise of Ritchie Blackmore's Rainbow, to peer into his past with Deep Purple and look at the start of his evolution into one of hard rock's most touted guitarists. Deep Purple was a lumbering hard rock beast in its early days that dabbled in arty affectations and thundering excess. But by the early seventies, the beast had matured and from it for a brief time blared one of the heaviest sounds ever. With Jon Lord's brooding organ the soul of the band, Deep Purple peaked with 1972's **Machine Head**, a record that was the band's purest set of heady rock and marked Blackmore's emergence as a player to be reckoned with.

From the opening turbo-drive of *Highway Star* and its classical noodlings that are the weak link to the band's pretentious past, on through to the lumbering riff and breakdown of *Space Truckin'*, **Machine Head** contains glorious, dark, mega-rock, rebellious and mysterious in its day. **Machine Head** spawned one of rock's greatest riffs in *Smoke on the Water*, a song that features a then de rigueur distorted electric piano solo and is synonymous with the words Deep Purple in most minds. Blackmore was truly coming into his own here, mucking things up with Lord on the melodies, then launching clean, sometimes chilling blues solos. *Pictures of Home* finds Blackmore at his best, propelling the crushing groove with his gliding licks and loading up a rapid-fire blues mid-solo and a long, icy outro. Elsewhere, the moody guitarist fills the songs with a simple complexity that was the perfect counterbalance to Lord's complicated simplicity. **Machine Head** was further strengthened by the band's complete acceptance of relative newcomers, singer Ian Gillan and bassist Roger Glover. The future mind games and ego wars that fractured Deep Purple and sent Blackmore on to his Rainbow's end are nowhere in evidence on **Machine Head**, and the album remains a midline testament to one of the heaviest bands of England.



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by Barry Lipman

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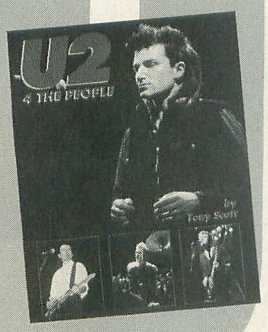

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ANSWER: Most basses can withstand the tension of heavier gauge strings. Of course, any effects of string tension will be increased. If the neck is reasonably strong and the truss-rod fully functional and properly adjusted for the new strings, you should not have any trouble. (For truss-rod adjustment advice see Questions, August 1985).

After the truss-rod and action are finalized, check the intonation. You may find that fretwork is required to achieve the exact action you require, as any tension change may create or enhance deviations of the level of the frets. (See Questions, October 1984, September 1985, and April 1986 for more info on fretwork and related topics.)

Basses are more sensitive to string-tension changes than guitars because they have proportionally longer and thinner necks than guitars do for the string-tension supported. If you are in doubt as to whether or not your neck is strong enough, see a local luthier or try writing the manufacturer.

QUESTION: *What is the correct neck angle for an electric guitar?—John Peterson/Southbury, CT.*

ANSWER: The correct neck angle for an electric guitar is largely determined by your choice of bridge and action. (Action means string height, specifically defined as the space between the bottom of the strings and the tops of the frets, usually measured at the 12th fret.) The amount of angle simply controls how high the strings must be set at the bridge in order to attain a specific action.

A small forward change in neck angle will require a not-so-small downward change in bridge height to maintain a given action, and vice versa. Normally the best setting is one that allows bridge adjustment in both directions when adjusted for your preferred action.

Other factors that affect and are affected by neck angle include maximum and minimum pickup heights, room for rocking tremolo motion, and room for right hand fingers or picks to get under the strings, to name but a few.

To sum up, if you'd like to adjust your strings higher or lower than the bridge's travel will allow, adjusting the neck angle is the most likely solution. Any neck angle that allows adequate string height adjustment at the bridge can be considered correct. ■

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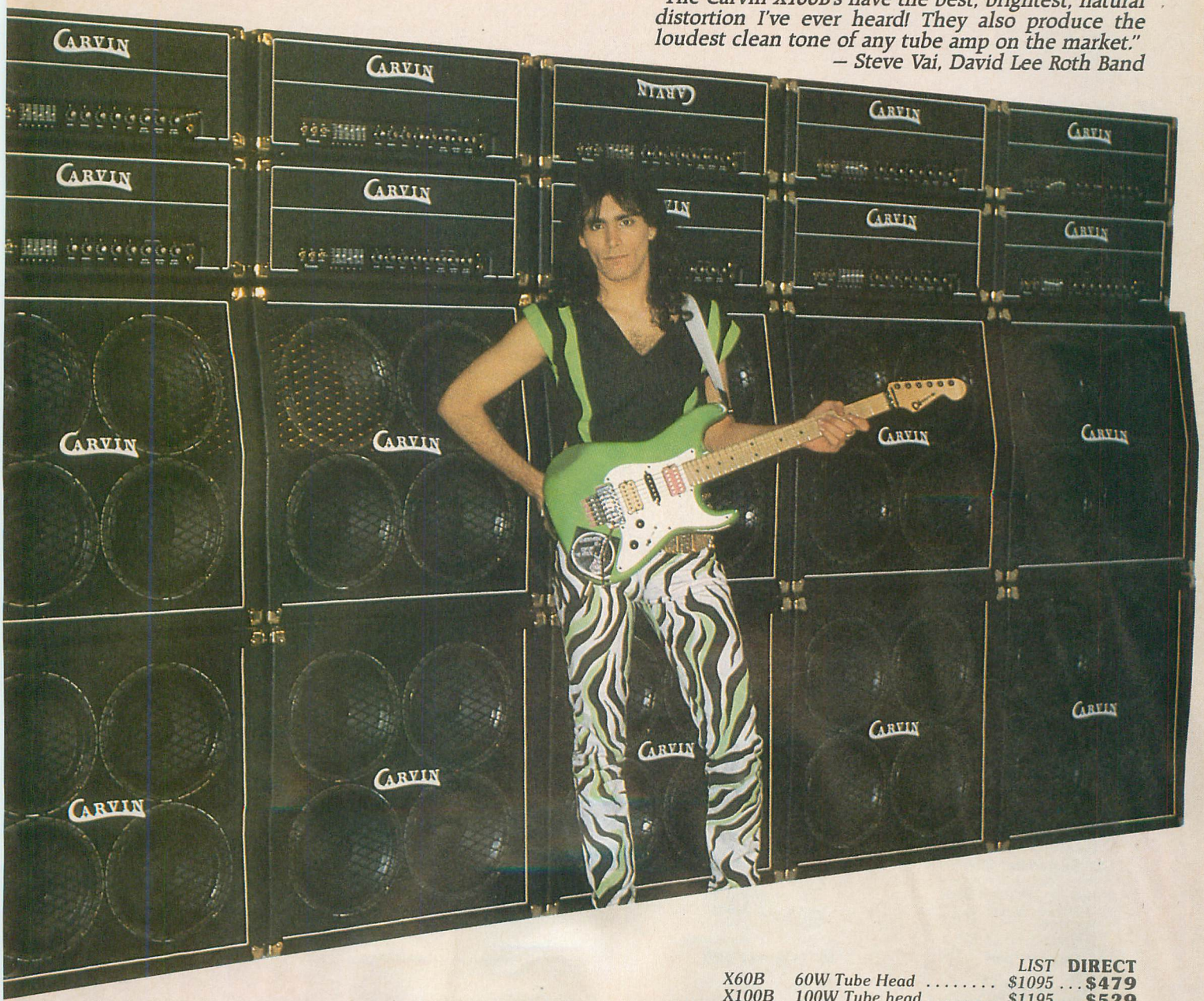

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*Rock You Like A Hurricane
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___ 502 **February 1985**
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*General Lee
Highway Star
Midnight Maniac

___ 503 **March 1985**
Aqualung
Day Tripper
*Good Times, Bad Times
Little Wing
Sweet Little Angel

___ 505 **May 1985**
Back In Black
Hiroshima Mon Amour
*Limelight
Rosanna

___ 506 **June 1985**
*Flying High Again
Slick Black Cadillac
China Cat Sunflower
Fight The Good Fight

___ 507 **July 1985**
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*Heartbreaker
No One Like You

___ 508 **August 1985**
*The Last In Line
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You've Got Another Thing Comin'
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___ 510 **October 1985**
*Holy Diver
Johnny B. Goode
Dee
Black Magic Woman
And The Cradle Will Rock

___ 511 **November 1985**
Aces High
*Cause We've Ended As Lovers
Turn Up The Radio
Mood For A Day

___ 512 **December 1985**
*You Shook Me All Night Long
*Honky Tonk Women
*Statesboro Blues
*Wanted Man

___ 601 **January 1986**
*Couldn't Stand The Weather
Greensleeves
SOLD OUT
*Message In A Bottle
*Mississippi Queen
*I Wanna Be Somebody

___ 602 **February 1986**
*Rock And Roll
*Casey Jones
*Can't Get There From Here
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___ 603 **March 1986**
*Knocking At Your Back Door
*Black Star
SOLD OUT
Stick Mountain Side
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*Forever Man

___ 604 **April 1986**
*Stairway to Heaven
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*All Along the Watchtower
*Mr. Crowley

___ 605 **May 1986**
*Dream On
*Sweet Home Alabama
*Peaches En Regalia
*Detroit Rock City

___ 606 **June 1986**
*Crossroads
Sharp Dressed Man
*Killer Queen
*Alberts Alley

___ 607 **July 1986**
*Start Me Up
Midsummer's Daydream
*Shapes of Things
*Alone Again

___ 608 **AUGUST 1986**
*Pinball Wizard
Day By Day
*Jekyll And Hyde
*Iron Man

___ 609 **SEPTEMBER 1986**
*So You Want To Be A Rock 'N' Roll Star
Little Martha
*You Really Got Me
*Don't Fear The Reaper

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WANTED: Information on the underrated British band, The Cure. Robert Smith on lead guitar is an accomplished guitarist whose style I am greatly influenced by. Memorabilia and correspondence from other "Cure-holics" welcome.

B. Johnson
PSC 1, Box 4631
APO, NY 09633

FOR SALE: Hamer Cruise bass in excellent condition. Honduras mahogany body and neck, rosewood fingerboard. Bright, clean sound, fast action, light weight, with case.

Jakki
745 Ohio Avenue
Long Beach, CA 90804

WANTED: Cream songbook (preferably with tab). Will pay top dollar.

Peter Klebe
2135 Central St. #2
Evanston, IL 60201
(312) 328-9191

I am a 16-year-old intermediate guitarist into Zeppelin/Page, Maiden, Gary Moore, Randy Rhoads, Kiss and Rush, who wants to correspond with other musicians concerning songwriting, theory, licks, riffs and ideas.

Craig Sprout
4321 U.S. Hwy 287 N.
Ennis, MT 59729

ALBUMS FOR SALE: **Quiet Riot I** (with Randy Rhoads); Scorpions: **Lovedrive** (with original banned cover); Scorpions: **Gold Ballads** (not released in U.S.); Lita Ford's first: **Out for Blood**; Kiss: **Live in Boston**; Peter Criss: **Let Me Rock You**; Def Leppard: **First Strike** (with rare tracks from '79) and Ep, **Getcha Rocks Off**; Starz: **Brightest Starz**; Rock Goddess 12" single: **My Angel/In the Heat of the Night/Our Love's Gone**; Runaways: **The Runaways**, **Queens of Noize** and **Mama Weer All Crazee Now**.

Silma Pagan
Rep. Universidad A-73
San German, PR 00753

WANTED: Drummer, bassist and powerful female vocalist (in the likes of Ann Wilson of Heart), between 19 and 22 years old, have looks that kill, team player, extremely dedicated, songwriting abilities (although this isn't a requirement), and the fewer personal attachments the better. If you think you're who we're looking for just send a cassette demo and a recent photo of yourself.

FOXXES
Attn: Vocalist, drummer, bassist
Rep. Universidad A-73
San German, PR 00753

20-year-old guitarist with interests in classical, jazz and rock, looking to correspond with other guitarists.

Jay Hild
250 Ridgewood
Irving, TX 75062

WANTED: KISS songbooks and any other KISS merchandise.

Gary Martin
Rt. 5, Box 140-W
Franklinton, LA 70438

26-year-old guitarist interested in forming Hendrix-style three-piece group. Will cover similar styles, such as Robin Trower, Mahogany Rush, Zeppelin, Cream and Doors.

Leslie Bloom
Route 4, Box 32
Berkeley Springs, W. VA. 25411
(304) 258-3563

I am an 18-year-old lead guitarist with six years of experience looking to join American band that is based in L.A. or San Diego. My style is hard rock and my influences are Randy Rhoads and Vivian Campbell.

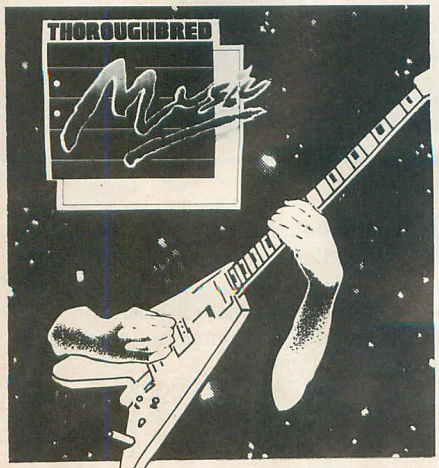
Chris Quagliotti
#13 950 Edge Place
Victoria, B.C. Canada V8Z 2S2
(604) 479-8139

Banjo player interested in corresponding with anyone into Metallica licks and jams. No responses in crayon please.

Todd "Twisted" Simpson
1180 Leger Road
N. Huntingdon, PA 15642

WANTED: Information/pointers on building high quality, neck-through-body basses.

Steve Murrison
614 Seaforth St.
Victoria, B.C. V9A 3R7



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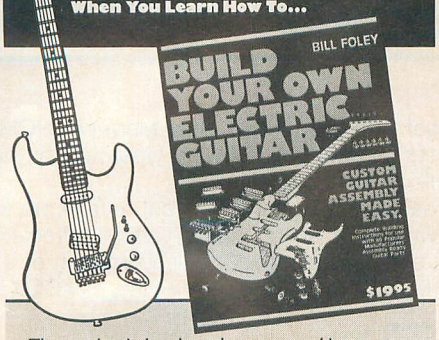

The new book that shows how to assemble a custom guitar from manufacturers' preassembled parts is now available! Easy to understand and fully illustrated, "Build Your Own Electric Guitar" includes:

- An Introduction to Guitar Parts
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- Maintenance Advice
- Guitar Parts Manufacturers' Reference Section
- And Much, Much More!

"Build Your Own Electric Guitar" is available at your local music store, or, mail $19.95 plus $2.00 postage, U.S. funds, to

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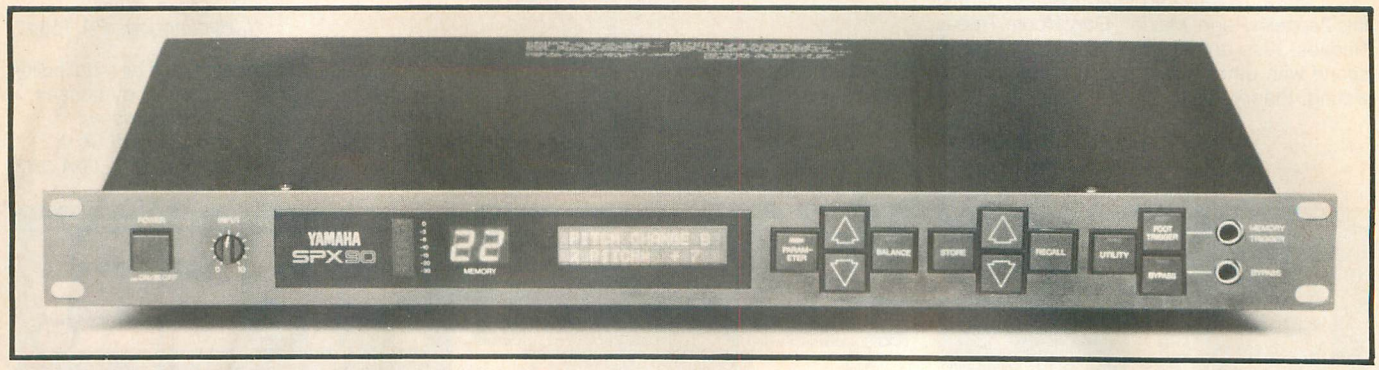


YAMAHA SPX90 DIGITAL MULTI-EFFECT PROCESSOR

The SPX90's assortment of thirty preset effects in Read Only Memory (ROM) is comprehensive enough to suit most studio and performance applications. Presets fall into the following types: delay, echo, modulation, gate, pitch, freeze, pan, vibrato, parametric EQ, reverb and early reflections.

Additionally, 60 more effects can be created and stored for instant recall from the Random Access Memory (RAM).

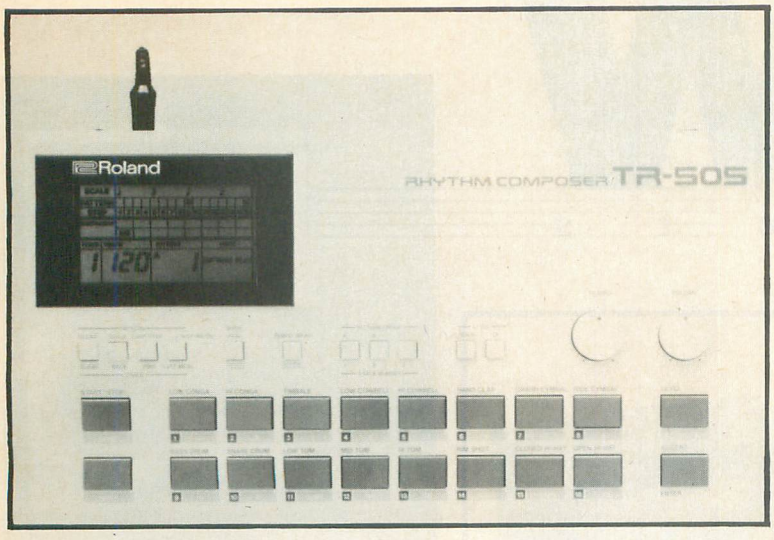
The SPX90 is easily capable of a variety of echo, delay, special effects, and reverberation functions, each with comprehensive parameter adjustments and each accessed at the simple touch of a switch. Retail price: $745

YAMAHA INTERNATIONAL CORP., PROFESSIONAL AUDIO DIVISION, PO BOX 6600, BUENA PARK, CA 90622

PEAVEY AUDITION 20 AMP

The Peavey Audition 20 delivers 12 watts RMS into its heavy-duty 8″ speaker. Pre- and post-gain controls, coupled to Peavey's switchable Saturation circuitry, provide a full range of distortion characteristics, from sparkling clean to the heaviest of heavy metal. A three-band EQ allows complete tonal shaping. Headphone capability is provided for private rehearsal, and a special preamp output adds versatility for mixing or studio applications. Options include a Battery Pak for operation by two nine-volt batteries, a 12-volt DC adaptor for operation from a vehicle's cigarette lighter, and a custom vinyl slip cover.

PEAVEY ELECTRONICS CORP., 711 A STREET, PO BOX 2898, MERIDIAN, MS 39301



ROLAND TR-505 DIGITAL DRUM MACHINE

The TR-505 Rhythm Composer is a compact, lightweight and powerful digital drum machine from Roland that features sixteen PCM drum sounds, including five Latin percussion voices. The voices are organized into eight groups: bass drum, snare drum, low/mid/hi tom/timbale, hand clap/rim shot, closed/open hi-hat, low/hi conga, low/hi cowbell, and crash/ride cymbal.

The TR-505 is MIDI compatible and has a memory capacity of forty-eight programmable rhythm patterns, forty-eight preset patterns, and six tracks, delivering a total of 423 bars of music. All drum and percussion sounds in the unit can be played by directly tapping the sound keys or may be dynamically controlled using an external MIDI controller. A tape interface function allows you to save rhythm track data you've programmed into the TR-505 on cassette.

The easy-to-read Liquid Crystal Display shows useful data such as Scale, Rhythm Pattern, Track Number, Bar Number, Pattern Number, Mode, Tempo and so forth. The TR-505 can be operated with batteries or AC power.

ROLAND CORP, 7200 DOMINION CIRCLE, LOS ANGELES, CA 90040

GALLIEN-KRUEGER 250ML-SERIES II GUITAR AMP

STEINBERGER GUITAR MODEL GL3T

Steinberger presents the three single-coil pickup version for the Steinberger "L" series guitar featuring the popular EMG-SA pickup system. The pickup provides a unique combination of brilliance, power and warmth.

It includes modular snap-on, snap-off connectors for easy interchangeability of pickups and controls. All pickup combinations are possible with a push button for each pickup and single volume and tone controls.

The instrument comes standard with the transposing tremolo (Transtrem™) which keeps the strings in tune with each other and allows the unit to be instantly locked into B, C, D, E, F♯ and G tuning. The guitar, called the GL-3T, is available in black or white.

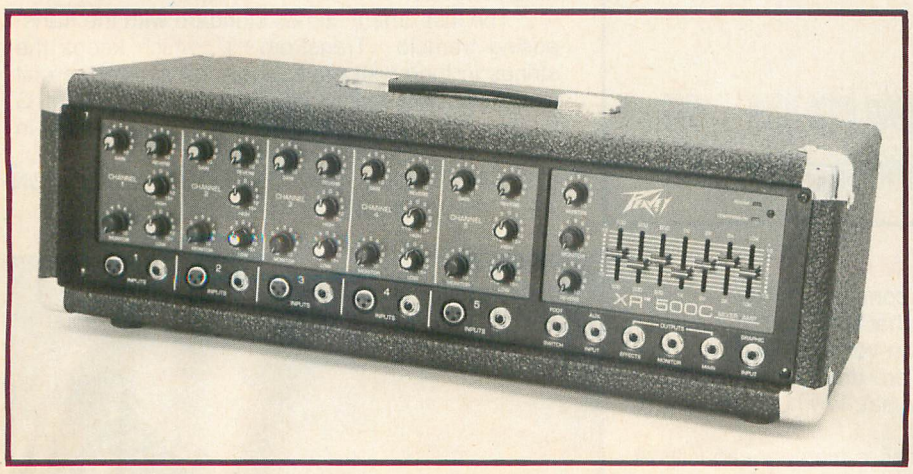
STEINBERGER SOUND, 122 SOUTH ROBINSON AVE., NEWBURGH, NY 12550

Hot off the presses from Gallien-Krueger is the 250ML-Series II guitar amp. With two 6.5" high output speakers you'll also get 50 watts per side stereo output, built-in chorus and echo, two separate channels and a 4-band E.Q.

The Series II will include an internal speaker on/off switch. This feature will allow the user more flexibility in the use of external speaker cabinets. Also incorporated into the Series II is a re-designed, deeper speaker enclosure. This change provides protection for the front panel knobs as well as providing better bass response from the speakers. Suggested retail price: $689

GALLIEN-KRUEGER, DEPT. P, 504 B VANDELL WAY, CAMPBELL, CA 95008

NEW products



PEAVEY XR-500C POWERED MIXER

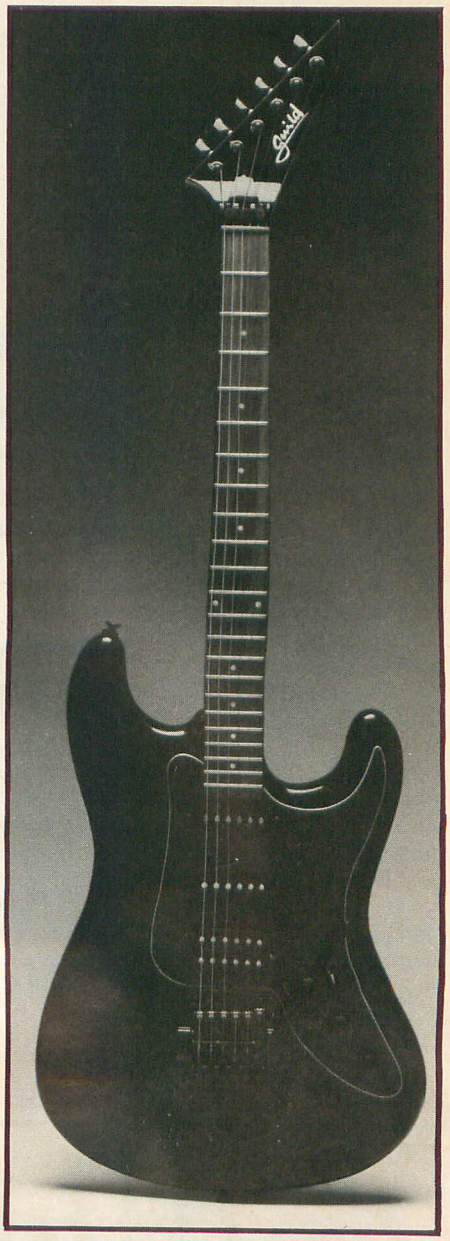
The new XR-500C powered mixer from Peavey Electronics is a redesign and update of the popular XR-500 that brings added versatility and increased output power. The XR-500C features XLR balanced inputs and ¼″ unbalanced inputs for each channel, monitor sends, built-in reverb, a seven-band, one-octave graphic equalizer, complete patch panel and a newly designed power amplifier which delivers 150 watts RMS at 4 ohms. Suggested retail price: $474.50

PEAVEY ELECTRONICS CORPORATION, 711 A STREET, MERIDIAN, MS 39301

BEATO GUITAR BAGS

Beato guitar bags are designed to fit all popular electric guitar models and are made of ½″ thick padded Tolex II, a rip-proof, double-coated reinforced vinyl. They are waterproof and flame resistant and have a large pocket for carrying cords, straps, and other accessories. Also available are models for acoustic guitars. All guitar bags list for $62.00, and all are available in black Tolex with red handles and shoulder straps.

BEATO MUSICAL PRODUCTS
PO BOX 725
WILMINGTON, CA
90748



GUILD GUITARS

Covered by Guild's one-year warranty, the S-261 solid-body electric guitar features a two-piece body of either poplar or alder, a maple neck with rosewood fingerboard, one humbucker and two single-coil pickups, and a Kahler Pro model Tremolo.

The body of the S-261 is available in black, white, or red polyurethane finish. With Guild's Pacific pickups, players can get anything from all-out raunch to squeaky clean "Strat" sounds. The Guild S-261 lists for only $599, without case.

GUILD MUSICAL INSTRUMENTS
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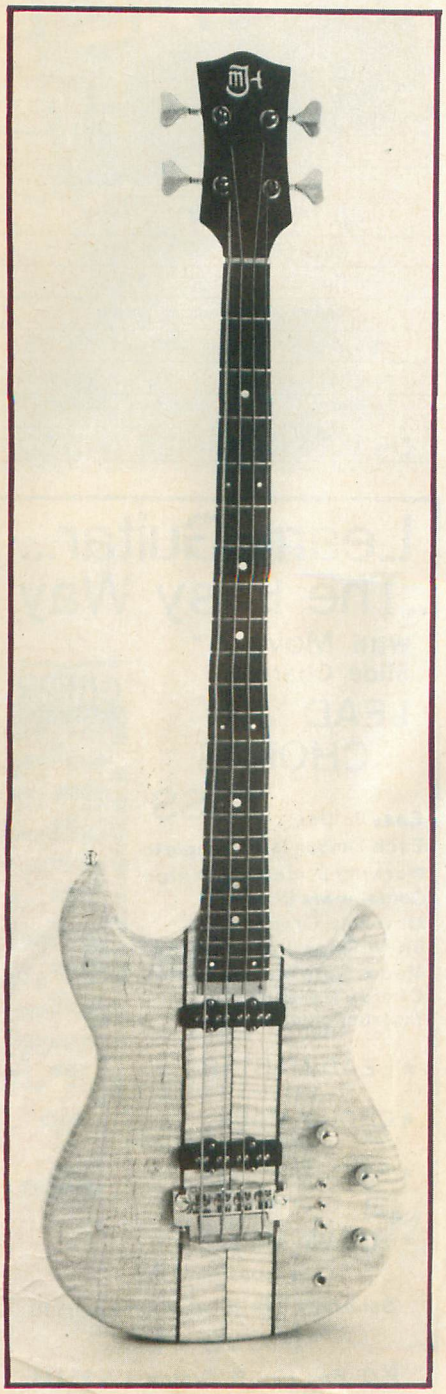
MJH CUSTOM BASS

Designed and built by Michael Jacobson-Hardy the MJ-H Custom bass features a curly maple body and thru-the-body neck, mother-of-pearl inlaid logo and position markers, ebony fingerboard, gold-plated Schaller tuning machines and bridge, brass nut, and choice of pickups and optional active electronics. The instrument comes complete with hardshell case. Prices begin at $1000.
MICHAEL JACOBSON-HARDY
GUITARS
21 GARFIELD STREET
NORTHAMPTON, MA 01060



MARSHALL MICRO STACK

Marshall introduces the Model 3005 Micro-Stack. Based on the popular Model 5005 12-watt combo, the separate head features high and low sensitivity inputs for clean and dirty sounds. Gain, Volume, Treble, and Bass controls provide an unlimited number of variations on the classic Marshall sound.
MARSHALL
89 FROST ST.
WESTBURY, NY 11590

SHANE GUITARS

Shane Musical Instruments has released their new electric guitar line marketed solely for left handed players. Shane guitars offer 22-fret necks with very flat radius rosewood fingerboards, with a wide selection of colors. The black hardware package is available at no extra charge and there's a selection of different pick-up configurations. Some models are available with locking tremolo systems.
SHANE MUSICAL INSTRUMENTS
7010 BROOKFIELD PLAZA
SUITE 205
SPRINGFIELD, VA 22150

THE CHARTS

The following list of best-selling instruments and effects, listing for both over $500 and under $500, was put together by polling some of the top music dealers throughout the country. If you are a music dealer and would like to contribute to this survey, send a postcard with your name and phone number to Anne Bristol c/o GUITAR For The Practicing Musician, P.O. Box 1490, Port Chester, New York, 10573. (This issue includes September's Charts, which had to be cut from last month's issue due to lack of space).

GUITARS
(Over $500)

Oct	Sept	
1	1	KRAMER
2	2	GIBSON
3	3	FENDER
4	4	JACKSON
5	6	CHARVEL
6	5	PAUL REED SMITH
7	7	G&L
8	—	B.C. RICH
9	8	IBANEZ
10	—	HAMER

GUITARS
(Under $500)

Oct	Sept	
1	1	KRAMER
2	2	FENDER
3	3	IBANEZ
4	4	CHARVEL
5	—	B.C. RICH
6	6	YAMAHA
7	7	WASHBURN
8	10	HONDO
9	5	ARIA
10	8	PEAVEY

BASSES
(Over $500)

Oct	Sept	
1	4	PEAVEY
2	5	FENDER
3	8	IBANEZ
4	7	G&L
5	6	YAMAHA
6	3	RICKENBACKER
7	—	SPECTOR
8	—	KRAMER
9	1	GUILD
10	2	STEINBERGER

BASSES
(Under $500)

Oct	Sept	
1	4	PEAVEY
2	2	KRAMER
3	1	FENDER
4	3	IBANEZ
5	5	YAMAHA
6	7	ARIA
7	9	B.C. RICH
8	8	HONDO
9	10	WASHBURN
10	6	G&L

AMPS
(Over $500)

Oct	Sept	
1	1	MARSHALL
2	2	PEAVEY
3	7	GALLIEN-KRUEGER
4	5	MESA BOOGIE
5	—	RANDALL
6	4	FENDER
7	6	SEYMOUR DUNCAN
8	8	LANEY
9	10	DEAN MARKLEY
10	3	ROLAND

AMPS
(Under $500)

Oct	Sept	
1	1	PEAVEY
2	3	FENDER
3	2	MARSHALL
4	4	ROLAND
5	5	GORILLA
6	7	CRATE
7	—	DEAN MARKLEY
8	10	YAMAHA
9	6	TRAYNOR
10	—	HOLMES

EFFECTS

Oct	Sept	
1	1	BOSS
2	2	DOD
3	3	IBANEZ
4	—	DIGITECH
5	5	YAMAHA
6	4	ARION
7	—	ADA
8	9	SCHOLZ
9	—	KORG
10	10	WASHBURN

WHAT'S HOT: B.C. Rich NJ Series guitars, Vesta Fire 4-track recorders, Scholz Rockman Rackmount series, ADA harmonizers, Peavey Dyna basses, Ibanez Midi guitars, Trace-Elliot bass amps, Ross 4-track recorders, Charvel Model 4 guitars, Alesis midiverb, EMG pickups, Spandex stagewear, Arion Hot Watt headphone amplifiers, Star Licks audio/video instructional tapes, Chroma Polaris digital keyboards, Boss octave effects pedals.

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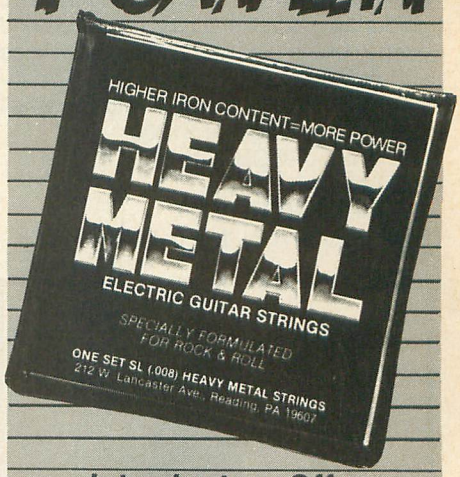

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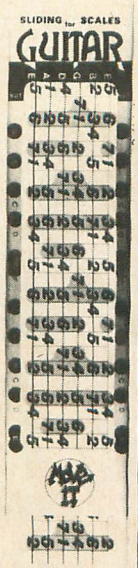

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FIVE THIRD PRIZES — Authentic Marshall Tour Jackets for you and your band. (Sorry, no symphonies — limit five.)

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We've got something even better than a jury of your peers — Marshall's "Reelin' & Rockin' " Judges (their decisions are more than fair — they're final). A star-studded panel, including *Steve Stevens, Eddie Martinez,* and *Richie Sambora,* will personally pick the winners. Tapes will be judged for originality, creativity, dynamics, chops and (of course) stun power, NOT on production or recording quality. We don't care if you record in a professional studio or in your bedroom with an ordinary cassette deck. Guitarists and bassists in any style are eligible. Solos can be part of a song or unaccompanied.

ENTERING IS EASY. There's nothing to buy, no entry fee. First, you need a cassette of your best guitar or bass solo. Cue the cassette to the beginning of the solo, even if it's part of a song. Skip the buildup, set the controls for the heart of the stun. Solos are limited to one side of a cassette (but the judges do not promise to listen to every note). Clearly label the cassette with your name and address. Send it in with your official entry blank (and a photo, if you feel like seeing your picture in *Marshall Law*). Get the entry blank, plus a brochure with all the other details*; at your participating Marshall dealer. The Stun Solo contest is limited to musicians who do *not* have a contract with a record label at the time the tape is submitted.

*Contest subject to applicable federal, state and local regulations and restrictions. Void where prohibited by law. Full information available at participating Marshall dealers. All entries must be postmarked no later than Sept. 15, 1986.

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